

# Sets in Order



35¢

The Official Magazine of SQUARE DANCING

AUGUST, 1960  
VOL. XII NO. 8





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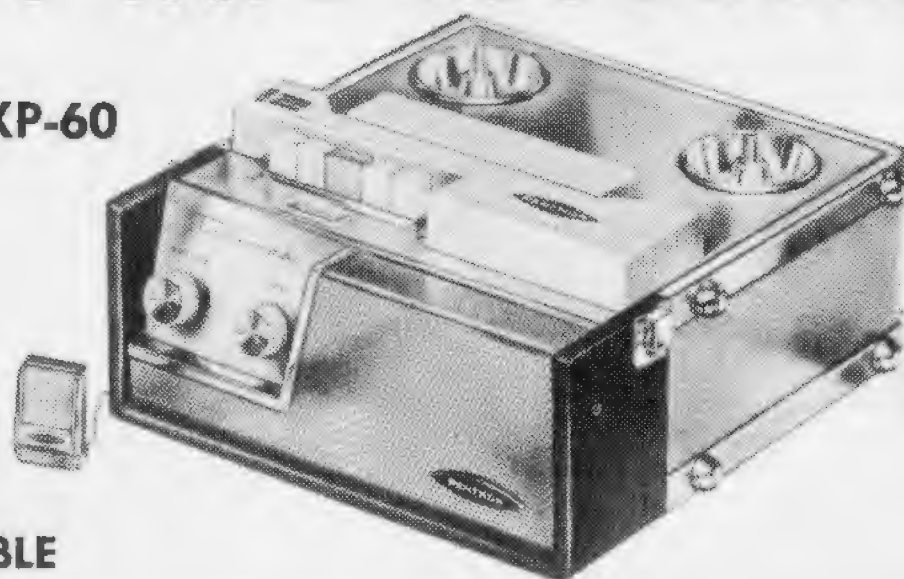
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- Aug. 14-4th Ann. Summer Callers' Roundup  
Ranchland Ballroom, Camp Hill, Pa.
- Aug. 19-20-7th Ann. Festival  
Pa. State U., State College, Pa.
- Aug. 26-28-2nd Ann. Wisconsin Convention  
State College, Whitewater, Wisc.
- Aug. 27-TAPCO's 2nd Summer Festival  
Tapco Cafeteria, Euclid, Ohio
- Sept 2-Calif. State Fair Square Dance Day  
Governor's Hall, Sacramento, Calif.
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- Sept. 3-4-2nd Ann. Festival & Fall Ball  
Lake Park, Camdenton, Mo.
- Sept. 3-4-Hi Sierra 5th Ann. Fall Fun Fest.  
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Zoo, Frankfurt, Germany
- Sept. 3-5-4th Ann. Fla. Knothead Konvention  
Ft. Harrison Hotel, Clearwater, Fla.
- Sept. 7-11-3rd Semi. Ann. Fun Fest.  
Fontana Dam, N.C.
- Sept. 8-Calif. State Fair Western Days Dance  
Main Gate Plaza, Fair Gnds., Sacramento
- Sept. 9-10-Greater N.O. Assn. 3rd Ann. Fest.  
Munic. Audit., New Orleans, La.
- Sept. 11-First Knothead Eastern Reunion  
Concourse Audit., Paramus, N.J.
- Sept. 24-4th Ann. All-Iowa Festival  
Vets Auditorium, Des Moines, Ia.
- Sept. 25-SC Callers' Assn. 3rd Square Dance-  
Arama, Sportsmen's Park, Los Angeles, Cal.
- Oct. 1-Indiana State Festival  
Mfg. Bldg., Fair Grounds, Indianapolis, Ind.

## Sets in Order

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and for the general enjoyment of all.

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Nov. 24-27-Thanksgiving Square Dance Vacation, Atlantic City, N.J. Al Brundage, Frank Lane, Jack Jackson. Write Al Brun-

dage, Candlewood Shores, Brookfield, Conn. Dec. 26-31-Yuletine Institute, Western Hills Lodge, nr. Wagoner, Okla. Ray Smith, Butch Nelson, Roger Knapps, Kirby Todd. Write Jim White, 1509 W. Page, Dallas 8, Tex.

Dec. 30-Jan. 1, 1961-New Year's Week-End, Atlantic City, N.J. Write Al Brundage, address above.

Jan. 28-29-Smith Bros. Institute, Baker Hotel, Mineral Wells, Texas. Ray and Harper Smith. Write Jim White, address above.

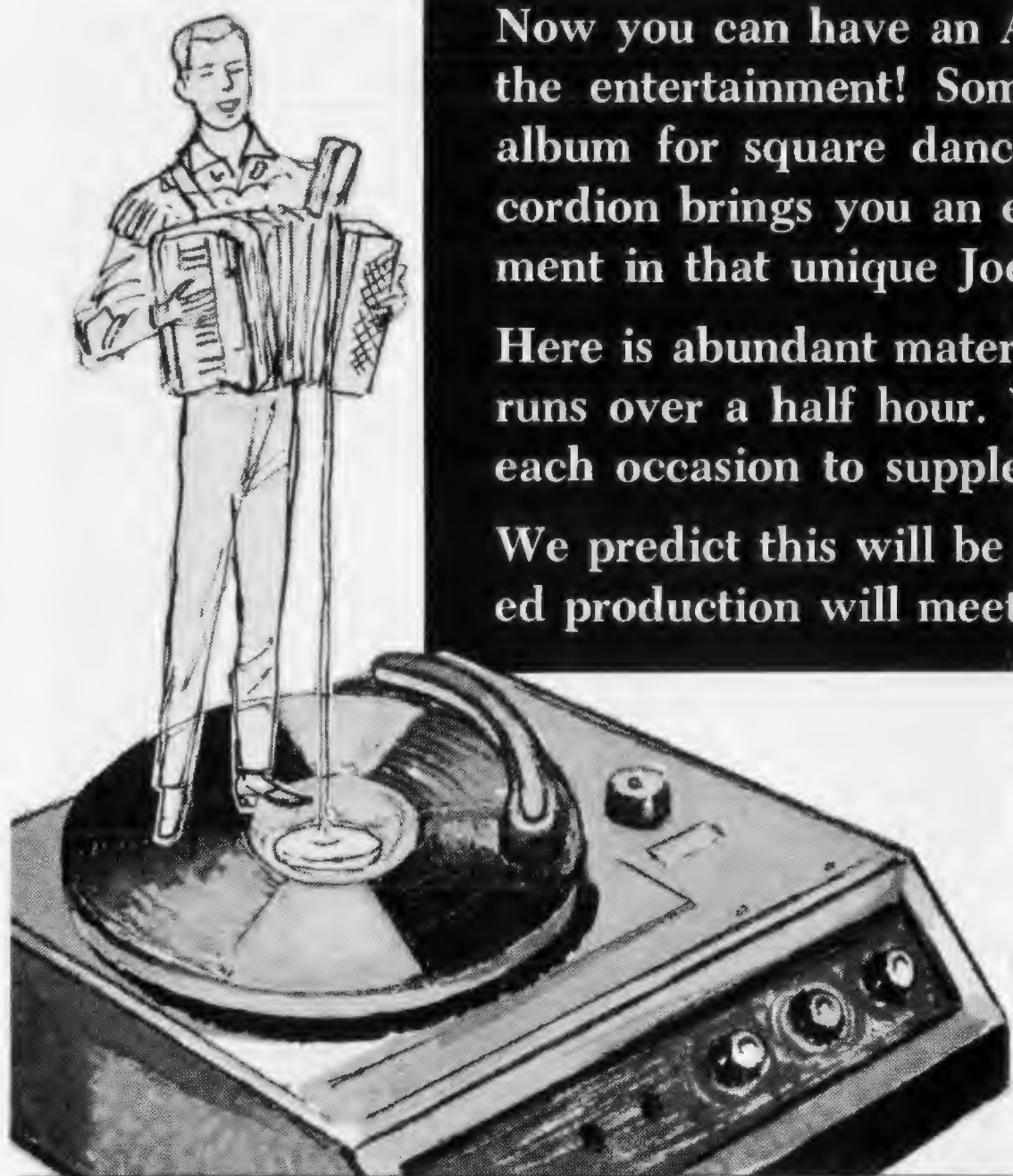
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

### ON "DROP-OFFS"

Dear Editor:

The front cover (of the April Sets in Order) was especially interesting. (Help Stamp Out Drop Offs). I believe one of the biggest factors in drop-offs is what Mac McKenrick calls the "rat race for new material." When some caller dreams up a new movement, why does every one break their necks to adopt this NEW BASIC? . . . What is a basic if every different way of moving is called a new basic? I'm confused.

Fred L. Delavan  
Saginaw, Mich.

Dear Editor:

"Help Stamp Out Drop Offs" in April issue of SIO is a problem. When there are enough levels in square and round dancing in any given area the problem is not too great. One can find the group that is paced to suit. These are the "Drop Offs" that are my concern.

From my part of the picture (round dancing) this season has grown over 50 per cent over last season with very few drop outs. Of three couples that dropped, one found the pace too great, one preferred tennis (the wife didn't), and the third couple moved to California! . . .

Don Wilson  
Wayne, Pa.

Dear Editor:

Say, the cover on the April SIO (re Drop Offs) must have been thru pressure or mental telepathy, since many of the clubs including ourselves were thinking along the same lines. . . . Yesterday being a holiday I made up a list of the fall offs and found about three squares, still in the city, but NOT dancing any more. Then I went back and sort of analyzed the calling and noted that when many of the poor attenders DO show up, that the patter dances being called were above their heads, even to  
(Please turn to page 38)





# AS I SEE IT

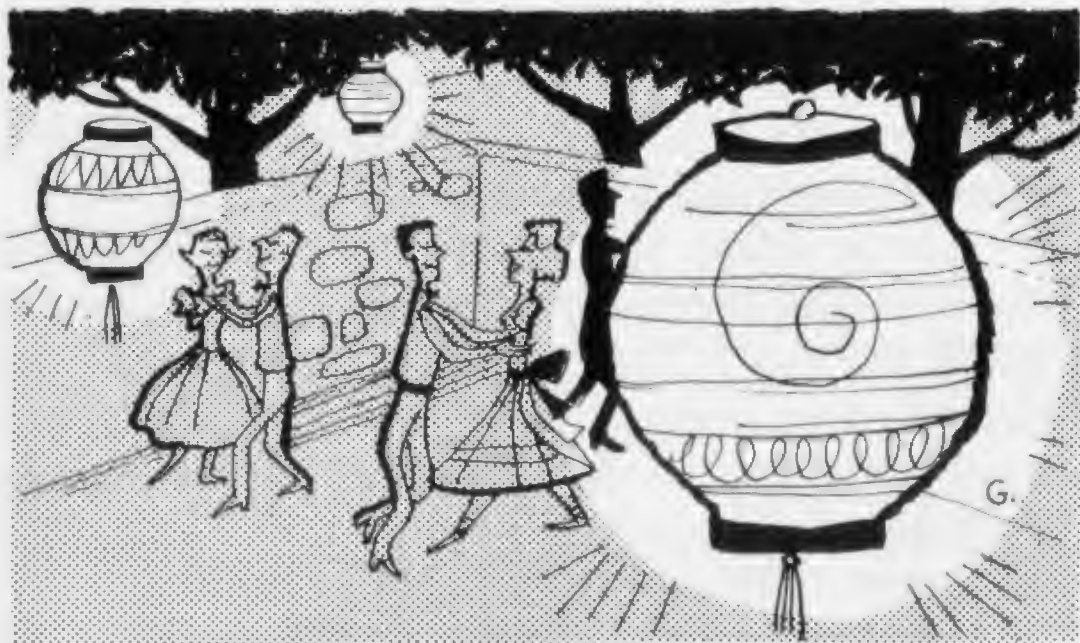
bob osgood

August 1960

**E**ACH YEAR, just about this time, we try to dream up a theme that fits in with the warm weather. For obvious reasons we always seem to come back to some suggestion that has to do with dancing outdoors.

If you'll remember we've talked about using Spangles (spread lightly) on concrete, or ground rubber (the shavings from tire retreads that you can get almost without cost from your local tire retreading shop) on black top surfaces such as driveways and parking lots. These make pretty fair outdoor dancing surfaces.

Some of our midwest friends tried an idea last year that went over so well that they hope to repeat it again two or three times this summer. With dancing almost completely forced to a stand-still due to the heat and all of the etceteras brought on by August and September this group decided to feature an outdoor Waltz Night.



Programming the dancing was simple. From the collection of rounds from the past years came such favorite waltzes as Blue Pacific, Waltz Caress, Tammy, Star Waltz, Happy Waltz, Wishful Waltz, Copenhagen and Drifting and Dreaming, to name only a few. From the old-time favorites came Black Hawk, Velela and the Waltz Varsouviana. For a change of pattern they selected a waltz mixer, one of the old waltz quadrilles (First Couple Down

Center) and even a waltz contra (Hills of Habersham). And, to be sure, several free-style, non-pattern waltzes were included.

Digging into their attics several of the hosting committee came up with strings of Christmas tree lights that added an old-world feeling to the garden area of the home they used. For refreshments the men took turns cranking the three muscle-powered ice cream freezers which produced many quarts of mouth watering fresh peach ice cream.

A waltz night is a good idea for any time of the year. However, if you're one of those scratching around for some special party for this summer month perhaps this will help.

## In Retrospect

**T**HERE ISN'T AN INDIVIDUAL who comes away from any National Square Dance Convention who can't, as a Monday-morning quarterback, find something that could have been improved upon. Regarding the recent *gigantic* at Des Moines this was no exception.

Before anything else is said, however, a few facts should be reviewed. Most of the experts making guesses a year ago would have bet that the Des Moines folk would be doing well if they attracted five thousand dancers. The fact was known that there just weren't the hotel accommodations that there were in some of the other Convention cities. Even more important was the fact that Iowa was a relatively new square dance community without the years of festival experience usually required to tackle *the* big square dance event.

Before the Convention started more than seven thousand had already pre-registered. By the end of the last night over twelve thousand had bought tickets and danced in at least one of the sessions.

Hotels were loaded but university dormitories and homes were opened to the guests. The police, the townspeople and the hosting



square dancers leaned over backwards to be hospitable and committees worked overtime to try to keep up with this tremendous throng.

What criticisms we may have are not then aimed at our hosting friends. We just wonder if the giant that has grown from this Convention idea hasn't gotten a bit out of control. In the general sense of the word, *convention* would have you believe that this is a time of evaluation, of exchanging ideas, of planning for continued growth. Instead we saw an almost complete lack of programming where the dance sessions were concerned. Half-hour and hour periods where one caller after another got up and called virtually the same material were the order of the day. Singing calls were infrequently interspersed and the tempos we clocked were up around 148.

Perhaps partly because of this the round dance sessions were extremely well attended. We also noted that the contra workshops attracted more and more dancers each day until at the final session the room was packed. When asked how many of those participating had never danced a contra before, a large majority raised their hands. Perhaps this too indicated a searching for comfortable dancing that couldn't be found "downstairs."

"Where are the old timers and the top names among our traveling and recording callers?" was a question most frequently asked during the three days. Of course some were on hand but many were noticeably absent.

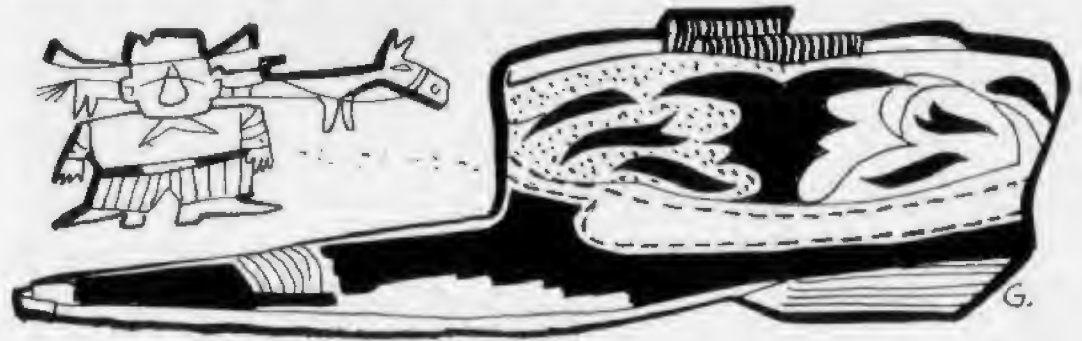
We still say that square dancing cannot exist as a competitive activity. Perhaps the absence of so many of these top-notch callers indicates their reluctance to be a part of the contest to see who can call the fastest and most complicated combinations of non-danceable material.

Originally the Convention idea started with co-chairmen, one being a dancer and one a caller. Perhaps this wasn't such a bad idea. Maybe in this way a balance of thinking would be reflected in spots where a caller's experience could ease the committee past some pitfalls obvious to a caller but not so evident to a dancer.

Undoubtedly there were many who enjoyed the dancing just as it was in Des Moines. That's fine. The fact that there were those who enjoy another style is also important. The Convention Executive Committee is certainly in a good position to sense this and to note the

importance of good balance as future Conventions develop.

If this is going to continue to carry the name *National Square Dance Convention* let's stop long enough to take a look at what we're doing before we go a step further in this direction.



### *A Bit about Guest Callers*

A TRAVELING CALLER'S lot is, to say the least, an unusual one. It's almost impossible to predict all the elements that enter into each tour. As a caller travels across the country he runs across every imaginable level and style of dancing. His program, of necessity, has to be the very epitome of flexibility.

Speaking of touring callers brings up a pair of subjects mentioned in so many letters we've received from both the callers themselves and from the groups they call for. One of the biggest problems seems to be that of communication, or perhaps, lack of communication.

"If only so-and-so would write and tell us whether he was coming to call our dance for us or not, we could go ahead with our plans. It's certainly inconsiderate and inconvenient to say the least." This was from a dancer who was anxious to release publicity, rent a hall and yet was not able to move until a letter written five weeks before was answered.

"I was asked to call a dance in 'Crabtree Corners' and wrote back that I would be happy to fill the date. That was two months ago and though I've written twice since, I haven't a confirmation and don't know whether these people are planning for me or not." This was, of course, from a touring caller.

Actually both situations just boil down to the fact that we are dealing with human beings and for many of us letter writing is a problem. Consideration and courtesy do indicate some sort of a speedy answer whenever a request is made. We've discovered that the old 3-penny postcard is as good an expediency as any we know. No need when you're rushing to wait until you can write a lengthy letter. Just a few lines may save a lot of hurt feelings and add greatly to your public relations.



The other point came up again recently from a group in Oregon who were quite unhappy that after they had gone to the expense of bringing a caller in from out of the area that so much of the time was spent on intermissions. Our one thought here is that areas vary so greatly in how they program a dance. Some dancers actually expect and enjoy longer breaks between dances than others. Certainly a caller will look for suggestions from his hosting group. A successful dance depends not only on the caller alone but upon those in the area who are in a position to "tip off" a guest for the evening. Remember *there's nothing in the world that a visiting caller wants more than to have a successful evening* and you may hold the secret for him that will insure a perfect one.

### *On the Europe Square Dance Junket*

SEVERAL TRAVEL AGENCIES are at present helping with plans and suggestions for the proposed 1962 trip to England, France and Germany. (See S.I.O., June 1960.) Within the month bulletin number one will be ready to mail to all square dancers who would like to learn more about the schedule, costs, dates, etc. Already names have been received from sixteen states and Canada. If this sounds at all interesting to you, just send in your name to Sets in Order and you'll get the bulletins as they are released.

### *Tid Bits*

WHY DON'T ALL of the record companies use a standard form in setting up their dance descriptions? We've wondered about that for quite some time and now word comes that perhaps something will be done about it soon. Our hope is that the solution will be a standard size sheet of 3-hole punched notebook paper with all of the headings respecting some uniform order for quick reference. We'd also like to see standard terminology used by all of the companies. Look for this within the next few months . . . .

"Lefty" Davis, teaching square dancing for more than twelve years, has impressed the thousands of dancers who have gone through his classes with bits of philosophy and helpful advice. One particular gem we enjoy is: "When getting up on the dance floor never pass a set where a couple is needed in order to fill a

square that is further away." The result: very few hurt feelings and few if any cliques . . . .

Hot as the weather may become let's hope that the men's short sleeve shirts, very much in evidence at the recent Convention, are not part of a trend. It's been proven that a full-length sleeve in absorbing moisture actually serves as a natural air conditioning and is considerably cooler. The important thing is that the hotter the weather, the more unpleasant a drippy arm becomes. Out of a sense of respect the full-length sleeve has become a standard form of male square dance attire over the years . . . .

Nine cars were broken into and their contents stolen from the parking lot at the recent Golden State Roundup in Oakland, California. Along with the missing loot went quite a bit of valuable sound equipment. Police say: If you can't keep valuables locked out-of-sight in the trunk of the car, by all means keep them stored at home . . . .

Two of our square dance caller friends passed away recently according to newspaper clippings just received. George Mangiaracina (Kansas City, Mo.) and Earl "Sherlock" Holmes (New Albany, Ky.) . . . .

The toe-tapping MGM (K 12476) record of Sweet Georgia Brown which is so well suited for the Queen's Quadrille and which has been out of print for some time has been remastered and is once again available . . . . At a recent recreation leaders' conference a noted authority on the subject said that the three largest recreational activities in the country today are water skiing, bowling and square dancing — not necessarily in that order. Indications are that square dancing will tend to get a great deal bigger before it ever slows down . . . .

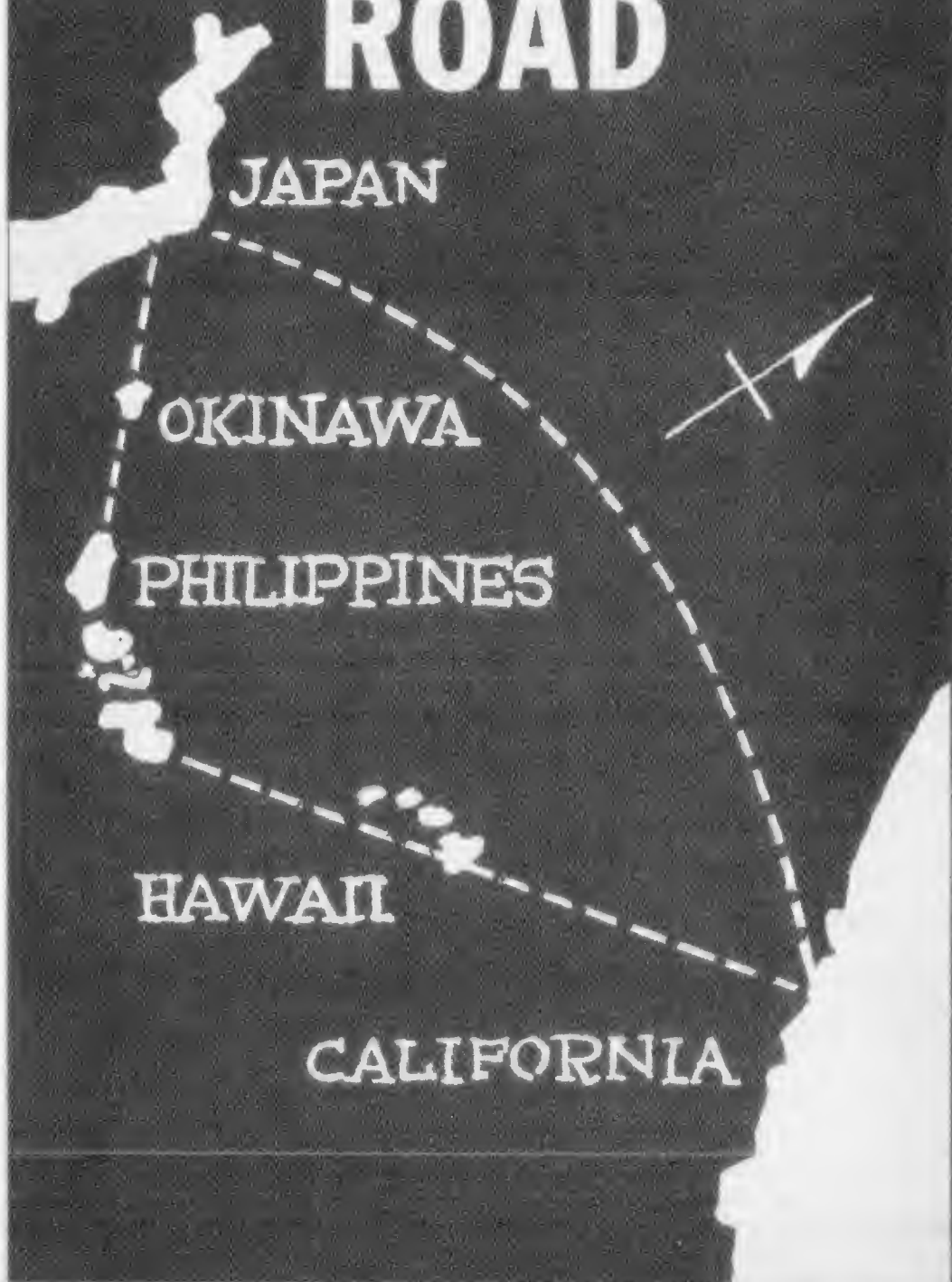
Nice boost for the hobby in the June 1960 issue of the Kiplinger Magazine *Changing Times*. In the article *New Vacation Ideas* is a prominent mention of square dance camps and institutes as a suggestion for combining hobby and vacation . . . . *Reminder:* Now is the time to start planning for fall classes and fall and winter club schedules. Don't wait until it's too late to line up your hall or prepare your publicity and mailing pieces. Next month we plan to run several more suggested poster designs to help in your advertising campaigns. Also, next month you can expect some revolutionary New Look features in your Sets in Order.





Shirley Johnson explains to hubby, "Dear, you goofed on that round."

# There's No Time To Rest When You're ON THE ROAD



THE PICTURES ON THESE PAGES could just about have been taken of any traveling caller and his wife in almost any of the square dance centers in the United States or Canada. As a matter of fact these scenes trace a most unusual square dance calling trek made recently by Windsor Records' Bruce and Shirley Johnson. The locales, instead of being Kansas City, St. Paul and Calgary, carry such names as Kadena Air Base, Okinawa; Clark Air Base, the Philippines; Hickam Air Force Base, the Hawaiian Islands; and Tachikawa Air Base, Misawa Air Base and Johnson Air Base, all in Japan.

The several thousand mile dash started at an air base in California last May 8 and took the Johnsons through typhoon and monsoon areas to within fifteen miles of Russian held territory and finally deposited them back home in Santa Barbara, California one month later.

Bruce will tell you that an international traveling caller sees the world much differently than does the average tourist. Most of the

"Now, in banjo position, it's a one..." Rounds are a part of the schedule as the Johnsons invade the Philippines on their thirty-day trek across the Pacific.





Johnsons' time was spent in recreation buildings, working with new dancers and embryo callers, pouring on as much instruction and help as his students could absorb under *crash* conditions.

The hope of those making a trip such as this is that perhaps enough of the fun and philosophy of square dancing can be left behind so that those Americans stationed overseas can derive pleasure from this valuable pastime. Occasionally the native residents of these areas are brought into the sessions which, of course, extends the value of square dancing as an international instrument of good will. At one of the bases an entire Japanese school board descended on the class and joined the dancing. Indeed the Johnsons did a remarkable job according to their project officer Col. Cal Thompson and as evidenced by the many who attended and benefited from the sessions. (Thanks for the photos goes to Coy Cowen in Tokyo and to the United States Air Force in the Philippines.)



(Above) "Now this little number can be whipped up in no time at all." Shirley's dressmaking tips come in handy. (Below) Hurry up and eat, next clinic in 3 minutes.

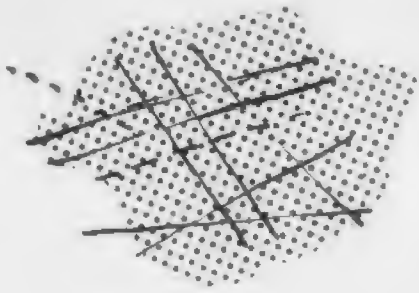


"Check clarity, check rhythm, check command." Bruce listens intently to the student caller as he conducts callers and leaders sessions on the Far East trip.

"Charrrrrge . . ." Workshops, clinics and fun dances all play a part in a tour. Here, in the Philippines, an evening dance is enjoyed by all who participated.







# ONE SQUARE DANCE DRESS

(For Balmy Summer Reading)

By Dot Steinke, Lafayette, Calif.

I HAVE A PROBLEM. I am almost but not quite the shortest square dance dame. I know the names of the ones even  $\frac{1}{4}$ " shorter. I wanted a striped dress.  $5\frac{1}{2}$ " stripes. In royal blue and kelly green. It took six months. I started with the shoes. One blue, one green. I ordered two pairs from New York where I used to get my "hard-toes" back in 1920. They are still the best for me but I wear the soft toes now. Six weeks went by and the shoes came, one pair kelly green, one pale blue. I am not the pastel type. Sent back the blue. Five weeks later the royal blue came.

Then I spent over a month in a thoro canvass of the Bay area. I wanted georgette but settled for the only two pieces of material in the area, Bates and not so Bates.

I cut each  $3\frac{1}{2}$  yard length in  $6\frac{1}{4}$ " stripes, lengthwise, and then sewed them together ending with  $3\frac{1}{2}$  yards of striped material 69" wide. I like gussets under the arms of the blouse top. I have a sort of pattern and layed it out on the material — on the floor, of course. Where else would I have space?

After making chalk lines for the changes I matched seams in the goods. I matched colors.

I bent over and measured and shifted and developed a painful crouch. Then I read a book and thought about the dress. Then I changed the design and started all over. Two days later I cut it out.

Guess what? I had cut the back of the top inside out, so I ripped the stripe seams and reversed them. Sewed the top together, including the sleeve gussets, one blue, one green, and all the color matched. I sewed up the skirt seams next, taping every one. It was a flair on a flair and it had problems, also. I justified the fullness of the skirt to the waist with wide pleats matching the colors exactly. It came out just like my original idea. It had 43 stripes at the hem line.

I do all my sewing by machine and I changed thread 43 times for the hem and more for the waist, neck and sleeves. Green, blue, green, blue, forever and ever.

It is so nice that I like the dress. I am 5 feet tall early in the morning and I now have a striped dress with  $5\frac{1}{2}$ " stripes, on the diagonal for the top and all over the place for the skirt. It looks fine. I am also thin — and, what was that — touched, you say?

## VOX SALTATOR "THE VOICE OF THE DANCER"

• In order to find out what dancers are thinking about these days, we're starting a new picture series and capturing your square dance friends just long enough to get an opinion or two. Here's the first question:

**"WHAT ARE YOUR CURRENT ROUND DANCE FAVORITES?"**



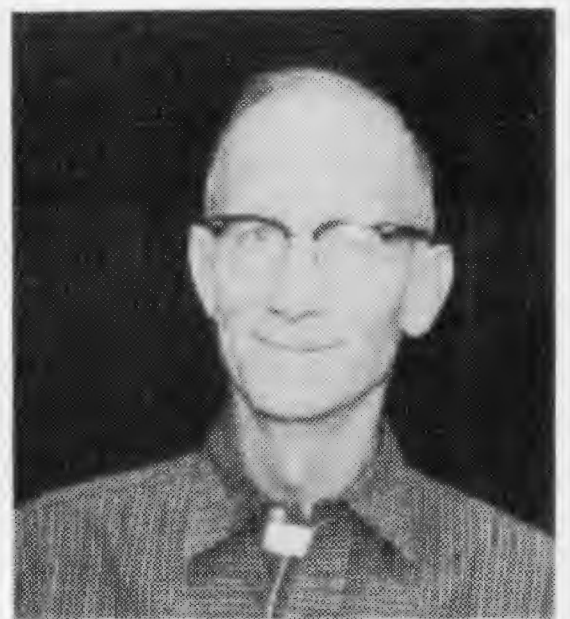
Maxine Shelton, Housewife  
Rock Island, Illinois

We've been in square dancing for 6 or 7 years but we don't round dance very often. The ones we do enjoy are Left Footers One Step and Mr. Guitar.



Wanda Smith, Beauty Opr.  
Battle Creek, Michigan

We belong to two round dance classes but we've only danced with them about two months. Our favorites so far are Neapolitan Waltz and Happy Waltz.

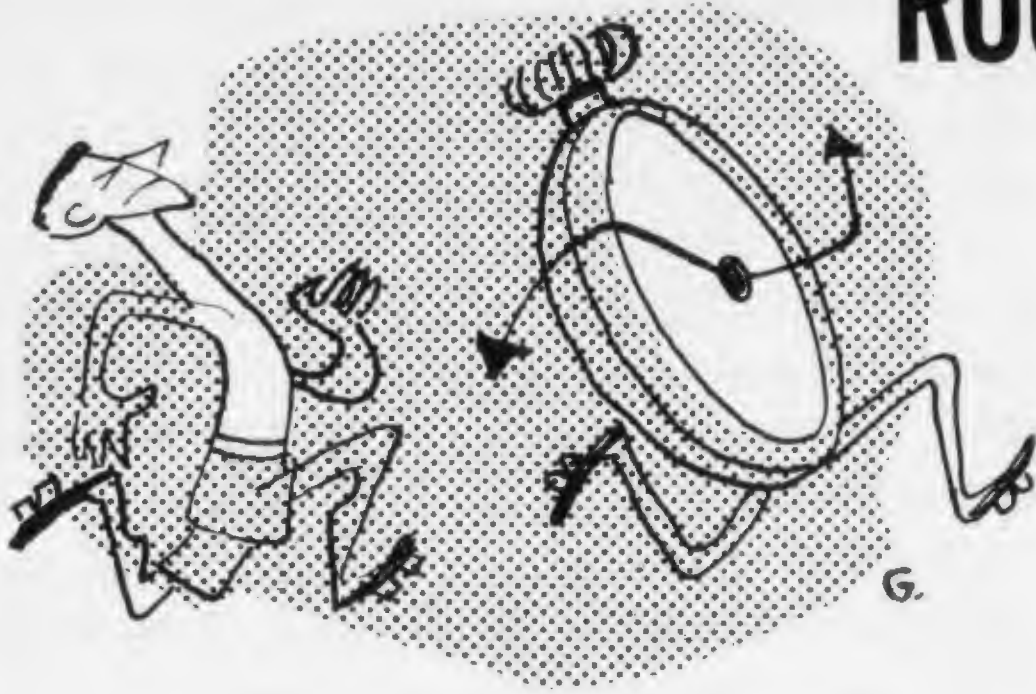


Perry Holis, Cattleman  
Miami, Oklahoma

I've been dancing 15 years and enjoy the rounds. My favorites right now are Stepping Out, Billy Bayou, Walking and Whistling and Del Rio.



# ROUND DANCE TEACHING AND THE CLOCK



*By Winnie Nash — Trenton, N.J.*

From a teaching standpoint, one of the things that has stayed with us over the years (and I do not quote verbatim) was delivered by Manning Smith during a round dance panel at one of the Atlantic Conventions, when he said, "I have enough confidence in my ability as a teacher that I know I can teach anyone with normal intelligence to dance, but many times I am defeated by the clock on the wall."

How many times is an instructor beaten by this clock? You know from the first few steps that the new dancer takes that there are some whom you can't help because they need too much individual attention which can't be given in the framework of a class group. If asked to present a simple round dance during the course of a square dance evening, you know

that the 10-15 minutes allotted to you for teaching the routine will not be enough to keep all who are willing to learn dancing.

We have given up completely teaching anything but mixers during a square dance program. We would rather see 100% dancing and enjoying the mixer than 50% dancing the round that we would have taught and the other 50% sitting on the sidelines disgusted and discouraged because they weren't able to master it in the time allotted to teach it. To take more than 10-15 minutes of a square dance evening away from the square dancing is unfair to the dancers that are there primarily to square dance.

We tell new dancers from the very beginning, "Know your limitations, whether caused by time, ability or interest. There is something in round dancing for all of you." Some may elect to dance just the mixers but they *will* dance them. Many will learn only those rounds that will be a part of their square dance program. The rest, the future round dance hobbyists who have the time and interest, (because it is a lot of work), will move on to the advanced round dance group.



Margie Leesman, Housewife  
Atlanta, Illinois

*I've been dancing 20 years and the Convention at Des Moines was my first. My husband is a caller so we don't get the time to learn the new rounds.*



Palmer Steiro, Constr. Supv.  
Tacoma, Washington

*I've been dancing 3 years and my pick of the rounds would include Foolish Fancy, Bye Bye Blue, Hot Lips and Drifting and Dreaming.*



Mary Michl, Housewife  
Coshocton, Ohio

*I do some calling and teaching and have been square dancing for 12 years. My choice of rounds would list Bye Bye Blues and Blue Pacific Waltz as two of my favorites.*



Norma Hugdahl, Housewife  
West Allis, Wisconsin

*My husband calls and we've been in square dancing more than 10 years. My favorite rounds would include Happy Waltz, Love Me, You Call Everybody Darling and Del Rio.*





By Terry Golden, Colorado Springs, Colorado

THE TUNE IS TOO FAMILIAR to need reproducing here. Where many other folk tunes have appeared under a variety of titles, "The Girl I Left Behind Me" seems always to appear by that title, and that title only. Also, the various lyrics that have been set to most other folk tunes have often been extremely varied in theme, with no relationship to each other at all. There's something about the title, and the nostalgic quality of the tune of "The Girl" that has kept the theme the same, from version to version.

The first version I ever remember hearing was an utterly unprintable version that was sung to me with triumphant relish by a school mate when we were in Junior High. Readers will be relieved to find that I don't plan to include that version here. (And don't bother to include a "stamped, self-addressed envelope," because I haven't got time to fool with it. It probably isn't authentic, anyway.)

It's a good, rollicking tune, the kind that sticks in your head and makes you want to hum and whistle it. It's good for easily portable folk instruments, and it's a good hoe-down.

Here are two versions — an old Irish version, and a more recent Cowboy version. As you read the Irish version, remember that for centuries, and up until the 1930s, in fact, the

history of Ireland was an unending succession of rebellions to throw off the yoke of British rule. Sigmund Spaeth in his book "Read 'Em And Weep," Halcyon House, (copyright Doubleday-Page, 1926), remarks that "The Girl" is a superb fife tune, was a favorite with the fifers of the Civil War, and has "probably marched more soldiers into battle than any other, besides serving as a stock farewell song on shipboard."

Certainly the song is of British Isles origin. I've always heard it was presumed to be Irish. A few years ago in American Squares, (I can't find that issue now), Frank Kaltman advanced a good argument to support the thesis that the song was English, and had simply sailed across the Irish Sea. Maybe so; but these words are certainly Irish!

### (Irish)

The girls of France are fond and free,  
And Flemish lips are willing;  
And sweet the maids of Italy,  
And Spanish eyes are thrilling.  
Still, though I bask beneath their smile  
Their charms can never bind me;  
And my heart goes back to Erin's Isle  
To the girl I left behind me.

For she's as fair as Shannon's side,  
And purer than its water,  
But she refused to be my bride  
Though many years I sought her.  
Yet since to France I sailed away  
Her letters oft remind me,  
That I promised never to gainsay  
The girl I left behind me.



### ON THE COVER

Need a good "recruiting poster" for your next club party or beginners' class? Our artists this month have come up with an idea that can be used in a dozen different ways. For more unique poster ideas be sure and watch for the September issue — in your hands in thirty days.



## ALMOST THE BEGINNING

**L**AST YEAR when the National Convention was held in Denver official announcement was made that the 1961, Tenth National Square Dance Convention would be in Detroit. Actually the dancers in Detroit had been planning many months for this minute which would be their go-ahead to formulate perhaps the most elaborate plans yet unleashed on any square dance gathering. Since that day in Denver when Bud Dixon (shown here on the right) representing the Convention Executive Committee officially informed Harold Erickson, 1961 Chairman, that Detroit would be the host city, square dancers in the motor capital of the world have been in constant motion. Now with the publicity campaign officially under way all the committees have been formed and are working toward the day when Detroit will greet the Nation's dancers June 29, 30, July 1, 1961.



She says, "My own dear love come home —  
Our friends are rich and many;  
Or else abroad with you I'll roam,  
A soldier stout as any  
If you'll not come, nor let me go  
I'll think you have resigned me."  
My heart nigh broke when I answered "No"  
To the girl I left behind me.

For never shall my true love brave  
A life of war and toiling,  
And never as a skulking slave  
I'll tread my native soil on.  
But were it free or to be freed,  
The battle's end would find me  
To Ireland bound, nor message need  
From the girl I left behind me.

### (American Cowboy)

I hit the trail in seventy-nine,  
The herd struck out behind me.  
As I rode along my thoughts went back  
To the girl I left behind me.

*Chorus:* (After each verse, if so desired, or  
after every other verse)  
That sweet little girl, that true little girl,  
The girl I left behind me,  
That sweet little girl, that true little girl,  
The girl I left behind me.

If ever I get off the trail  
And the Injuns they don't find me,  
I'll make my way straight home again  
To the girl I left behind me.

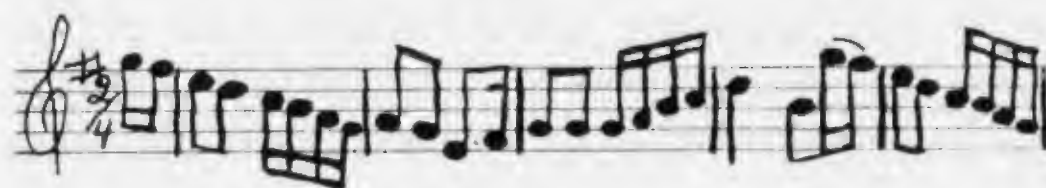
When the night was dark and the cattle  
stampede,  
And I hear them comin' behind me,  
My mind goes back at my pistol crack  
To the girl I left behind me.

The wind did blow, the rain did fall,  
The hail come down and blind me,  
And I thought of that girl, that sweet little girl  
The girl I left behind me.

She wrote ahead to the place I said  
A letter to remind me,  
She said, "I'm true. When you get through,  
Ride home and you will find me."

When we sold out, I took the train.  
I knew where I would find her.  
When I got back we had a smack,  
And I'm no gol-durned liar!

## THE GIRL I LEFT BEHIND ME



Even though the tune is well known, here it is  
in the event that you're saving the series. Editor.



## STYLE SERIES:

# SALLY GOODIN'—TWO VARIETIES

ONE OF THE FIRST MOVEMENTS a new dancer encounters is the arm turn or arm swing as it is often called. An excellent drill for the movement (stressing equal work on the part of both dancers doing the turning) is the very simple dance: Sally Goodin'. Actually two forms of the dance are shown here, the second being a Texas invention credited to Herb Greggerson and often called Sally Greggerson. Note in these drills that the arm hold, while firm, should not be rough. Actually no grip is

needed, as the pressure of one arm against the other will tend to keep the two dancers together.

For the simple drill, starting from a square (1) man number one turns his right hand lady (Sally Goodin') with a right forearm (2). Returning to his partner (Taw) he turns her by the left (3). Going across the hall he turns his opposite (Gal from Arkansas) with the right (4); then returns home to turn his partner by the left (5). Next he turns his corner (Old



one and two turn their partner by the left (10). Moving across the set man number one turns his opposite with a right and at the same time man number three turns his corner by the right and lady number one and man

number two turn each other by the right (11). At this point the first three couples are doing a Do Paso. Next, man number one returns home and all dancers in couples one, two and three turn their partners by the left (12). To







Grandma) with his right (6) and finishes by turning his partner by the left (7). The dance is even more valuable as a drill when the head (or side) two men, or all four men, become active at the same time.

Now for the second form of the dance. Starting from a square (8) the active man turns his right hand lady as before but as he does so his partner turns her corner by the right (9). Returning to home both couples

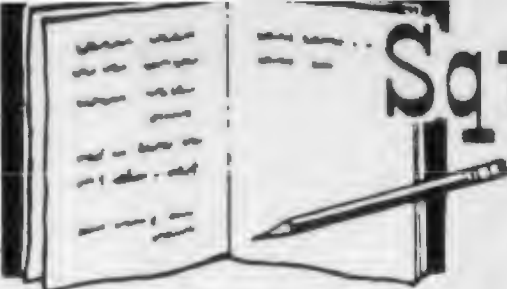


finish the movement all the dancers including couple number four turn their corner by the right (13) and then turn partners by the left (14) to continue a Do Paso as long as directed by the caller.





Clementon Lake Park, Cleme  
 May 3—2nd Dist. A-Square-D F  
 Eagle Rock Playground, Eag  
 May 4-6—San Diego Fiesta Day  
 San Diego, Calif.  
 May 6-7—7th Ann. Magin City  
 Shrine Audit., Billings, Mont.  
 May 6-7—Washington Bunk Fest  
 Roosevelt Shrine Audit., Washin  
 May 7—12th Ann. Ak-Sar-Ben C  
 a, N  
 May 7—Cotton  
 Arena Rink,  
 4th—York



# Square Dance Date Book

H S. Audit., Reno, Nevada  
 May 21—3rd Ann. Siouxland Festi  
 Music, Audit., Sioux City, Iowa  
 May —1st Ann. Cenla Festival  
 Tex Ave. CYO Center, Alexar  
 May 29th Hoedowners Sp  
 Montana  
 Copper Country Festival  
 Gym, Houghton, Mich  
 Dak. Fed. May Festi  
 Aberdeen, So. Dak.  
 n. Callers' Assn. Fest  
 l. B. Howardville,

May 8—9th Ann. Tri-State Round Up  
 Dubuque, Iowa  
 May 8—Denver Council Guest Caller Da  
 Student Union, U. of D., Denver, Colo  
 May 12—Tulip Festival Square Dance  
 Civic Center, Holland, Mich.  
 May 13-14—Sn. Spring Festival  
 Paso, Tex



5100

MAY 20-21 OKLAHOMA CITY, OKLAHOMA

# 34,000 DANCERS



840

MAY 6-7 BILLINGS, MONTANA



400

MAY 8 DUBUQUE, IOWA



300

MAY 8 DENVER, COLORADO



400

MAY 12 HOLLAND, MICHIGAN





**MAY 13-15 CLEVELAND, OHIO**



**MAY 14 MOOSE JAW, CANADA**



**MAY 20-22 RENO, NEVADA**



**MAY 21 ALEXANDRIA, LOUISIANA**

**T**HE SQUARE DANCE DATE BOOK in Sets in Order for May, 1960, was one of the lengthiest we have ever printed — numbering 34 items indicating 34 different important square dances across the nation. Thinking this

showed a healthy state of square dance affairs we made an accumulation of attendance figures and photographs from these dances. From the 16 replies received to press time, the total dance attendance was 16,453! Striking an average we can assume, then, that perhaps the total attendance for the 34 dances was around 34,000 dancers. Adding to this the thousands who danced in regular clubs and classes we know that square dancing was really cutting a swath of success in May.

Altho' pictures were not received from them, the following sent attendance figures: May 1, DLDV Festival, Clementon, N.J., 425; May 7, Cotton Capers Jamboree, Saskatoon, Sask., Can., 1100; May 7-8, 9th Annual Illinois Festival, Urbana, Ill., 576; and May 7, 12th Annual Festival, Omaha, Nebr., 2600 dancers.



**MAY 21 HOUGHTON, MICHIGAN**



**MAY 21 ABERDEEN, SOUTH DAKOTA**



**MAY 22 GALESBURG, ILLINOIS**



# HOMES FOR SQUARE DANCING

Apple Orchard Square Dance Barn  
Benton Harbor, Mich.

NESTLED IN THE HEART of Michigan's fruit belt is the Apple Orchard Square Dance Barn, located at Bainbridge Center, nine miles east of Benton Harbor, Michigan, on Territorial Road. The barn, situated on a 26-acre fruit farm owned by the Herman Epples was leased a little over a year ago for the sole pupose of providing a place exclusively for square dancing which dancers could call their own and where they could know they would never have to give way to outside interests. The barn is available to all dancers, clubs and callers wishing to use the facilities provided.

Caller Dick Pullen, at the head of a small but hard-working committee, undertook the task of remodeling Apple Orchard Barn and installing the needed plumbing and kitchen facilities. The barn boasts of a 40' x 80' floor with tables around the edge of the floor having a seating capacity for 60 dancers. Lighting is provided by old-fashioned barn lanterns lighted by electric bulbs and at each table are small gas-type lamps which may be turned off or on at the desire of the occupant.

Each end of the hall has been wall-papered in a pattern with a square dance motif and at each of the 14 windows, curtains have been hung which have square dance terms printed on them. The square dance atmosphere is well-defined in this way.

Caller Pullen found it necessary to suspend his equipment from the rafters on four hobby-horse springs to take up the bounce from the floor. As visiting callers appear at the barn lead weights are added to the platform if the caller's equipment is not heavy enough to activate the springs. A short stage has been provided but sometimes a visiting caller, like Jack Jackson, likes to stand on the floor with the dancers.

The floor, structurally sound, seems to float on its steel columns and beams, making for tireless dancing. Due to the shape of the roof



This aerial photo shows the Apple Orchard Barn near Benton Harbor, Michigan, at blossom-time. Trees to the left are crab-apples.

*Photo by Hann Service*

and a celotex ceiling the room is almost perfect, acoustically. Twelve sets of dancers can be accommodated.

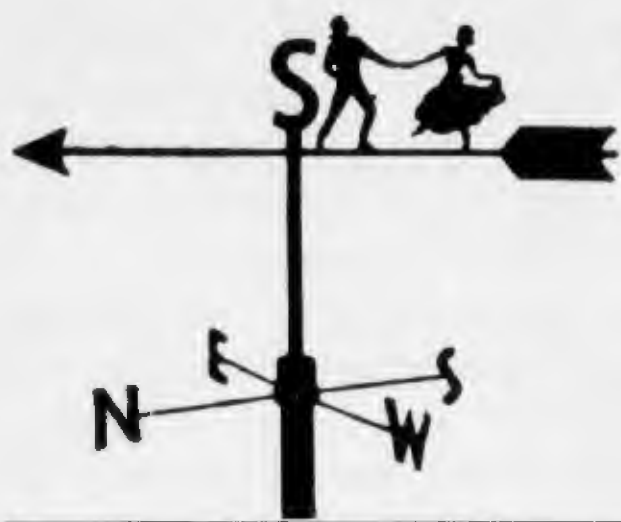
Parent club of Apple Orchard, Buds 'n' Blossoms, has since been joined by the Whirlpool Promenaders and the Basic-teers. The former are sponsored by Whirlpool Corp, and the latter are from the local Newcomers Club. All three of these clubs are called by Dick Pullen and the Hartford Swingsters, with Jack Richardson calling, also use the barn.

Among other activities, two very successful chicken and swiss steak dinners have been held, as well as several pot luck dinners. Without a doubt, tho', the most talked-of dance was one called by Bruno Zeni from Decatur, Ill. As an added treat the dancers were offered all the home-made strawberry shortcake with ice cream, whipped cream and served in big soup dishes, that they could eat! And they did eat!

Dancers having a last-minute baby sitter problem are encouraged to bring their children out to the barn. To date, with as many as a dozen children present, there has never been a regrettable incident. Late in the evening it is not uncommon to see many of the chairs converted into beds for the young ones or a bassinet tucked into a corner.

The Apple Orchard Barn is operated on a year-around basis, dances being held every Saturday night, every other Friday night and every other Wednesday night. Visitors are encouraged to drop by and since Benton Harbor is at the gateway to Michigan's Water Wonderland, dancers often pass thru this delightful community situated on the shores of Lake Michigan. Dick Pullen can be contacted at 533 Empire St., Benton Harbor.





# 'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## **Louisiana**

New Orleanians are beginning to get excited about the Third Annual Square Dance Festival planned for September 9-10 in the air-conditioned New Orleans Municipal Auditorium. The Greater New Orleans Square Dance Association, under President Leonhard Salathe, is sponsor for this big dance which will feature this year Frank Lane and Don and Marie Armstrong. Music will be by the Rhythm Outlaws of Dallas, Texas. The 1959 festival drew 2000 dancers; this year even more are expected. For information write GNOSDA, P.O. Box 12145, New Orleans, La. re reservations and housing.

—Bill Daubert

## **Kentucky**

Officers of the Kentucky Square Dance Callers' Assn. for the 1960-61 season are Ed Preslar, Pres.; Floyd Bohart, V.P.; Joe Witherington, Secy.; and Clarence Hash, Treas. There are at present 18 callers and four associate callers calling for 28 clubs that belong to the Kentuckiana Square Dancers' Assn. These clubs represent approximately 1000 members. The large increase in the past two years is attributed to the 1958 National Convention held in Louisville.

—Joe Witherington

## **South Carolina**

Keeno Twirlers of Piedmont held their first graduation dance at Piedmont Community Center on May 28. Jolly Mixers of Greenville sponsored their 2nd Annual Square Dance Formal on Saturday, July 16, at the Poinsett Hotel. (Small question; how can square dancing be Formal?). George Campbell called the big dance which was preceded by a trail dance on Friday night.

—Flo Brothers

## **Tennessee**

The Tennessee Eastman Recreation Center Square Dance Club (T.E.R.C.S.D.C.; you pronounce it) plans lots of guest callers for the balance of '60. Here they are: in August, Basil Pickett and Melvin Holly; in September, Jack

Livingston and Bill Copeland; in October, Al Brownlee and Harper Smith; in November, Ray Hegarty and Red Warrick; in December, Marvin Shilling. Sounds like a good line-up.

## **West Virginia**

A "first" for Oglebay Institute in Wheeling was the Spring Square Dance Workshop and Callers' Clinic, with 75 in attendance. Ed Michl of Coshocton, Ohio, was the caller-teacher for the P.M. Workshop which was followed by evening dancing. Dancers attended from Steubenville, Martins Ferry and Bellaire, Ohio and Moundsville, Wellsburg and Wheeling, W. Va. Another workshop will be held in the fall. Oglebay Squares dance regularly on second Saturdays.

—Elizabeth S. Faris

## **North Carolina**

The Skyland Twirlers were organized last spring and hold dances on first and third Fridays in Skyland Village Hall. As far as is known, this the first square dance club in the Asheville area. Bud Plemmons from Greenville, S.C., comes over to do the calling and several club members are also learning to call.

—Ray Talley

Fontana Village Resort played host to its 2nd Semi-Annual Fun Fest last May. One hundred twenty-seven dancers participated in the dancing and in golf tournaments, boat rides and after-parties, as well. Fun Fest staff included John Stewart, Jamie Newton, A. B. Coleman, the Al Boehrings and Pat Celenanos.

## **Minnesota**

Square dancing in Minnesota is holding its own as, while some clubs are discontinuing, others spring up to take their place. Most clubs are primarily for square dancing, with some rounds on the programs. The state is divided into six regions, such as the Southeast Region, Central West Region, etc. Each has its own organization which is governed by the Folk





## ROUND THE OUTSIDE RING

Dance Federation of Minnesota. Each region also has a festival almost every month which draws hundreds of dancers from the local and surrounding regions. The state convention took place this year on June 24-26 at Grand Rapids.

### Wisconsin

Wisconsin plans its 2nd Convention for August 26-28 at Whitewater, centrally located to the state's square dance activity. There will be activities for square and round dancers, workshops, exhibitions, panels, forums and after parties. The convention is a combined effort of the Square Dance Assn. of Wisconsin, the Wisconsin Square Dance Leaders' Council, Milwaukee Area Callers' Council, and the Madison Area Callers' Council. General Chairmen are Ralph and Vi George. For applications write to Nathan Schneider, 243 S. Prairie St., Whitewater, Wisc. —George Graves

### Illinois

The Illinois Square Dance Callers' Assn. held its annual Swing Ding and business meeting at Robert Allerton Park near Monticello on May 21-22. The sessions included square and round dance workshops and worship service on Sunday morning. Fred Douglas of Aurora was the recipient of the "Scallership" Award (that's very nice titling) — a cash grant to attend a callers' training institute and a recognition pin — presented each year to an ISDCA member for outstanding service to the organization.

Officers for the 1960-61 year are Clarence Mack, Horace Hall, Russ Bone, Earl Watson, Miriam Gray, Kelly Firebaugh, Ray Williams, Lorine Morton, Bill Bishop and E. H. Regnier. The association will have charge of square and round dance exhibitions at the State Fair in Springfield on August 13. —Mrs. Frank Keeser

### California

South Coast Association of the Long Beach area hosted the Council of California Square Dance Associations on May 28 in Bellflower. All associations were represented save those located in the Bay Area and Fresno. At the Council meeting Carl Anderson was authorized by the Council to investigate Detroit hotels for California Headquarters during the 10th

National Convention there in 1961. Considerable agitation was expressed at the fact that California's Governor Brown had flatly refused to honor square dancing by proclaiming a State Square Dance Week. The precedent for such a week had already been set by Gov. Knight as the last week in September. The Council business was followed by dinner and dancing. Bob Morrison, South Coast president, was at the helm. Palomar Association will host the next meeting in August.

The May meeting of the Callers' Assn. of Northern Calif. marked the return of President Bob Page from his highly successful nationwide calling tour. "It Had to Be You," a round dance, was presented by the Forrest Richards' and chosen Round of the Month for July and August. The association selects six such rounds each year.

—Fred Steinke

Newly-elected officers of the San Diego Square Dance Assn. include Roland Smock, re-elected as President; Wes Covert, V.P.; Ruby Kaminski, Secy.; and Maria Fielding again acting in the capacity of Treasurer. Double Bow Knots, Dudes 'n' Dolls, Elk Squares and Forward Eight hosted the July Association dance.

—Wes Covert

Bachelors 'n' Bachelorettes of Los Angeles announce a new hall, Victoria Hall on Pico Blvd., for summer dancing, continuing thru September. Earl Johnson, Bill Saunders, Jess Owens, Ray Clairmont, Chuck Raley and Vera Baerg will be August and September callers.

### Florida

Coral Corral Recreation Hall, Bahia Beach, Ruskin, Fla., publishes quite a calendar of coming events, dance-wise, each month. Clubs, classes at several levels, round dance classes and special events are listed. —Bill Muench

The Dixie Squares of Daytona Beach with Chuck Durant calling were hosts to Floyd Hazen and the Western Cutters of Wesconnett at the Edgewater Community Center on April 2. The Cutters turned out 78 strong. Both are new clubs and the Cutters were dressed in matching costumes. Hazen is also caller for Dixie Twirlers, a group of junior dancers, and Chuck Durant has classes in squares.

—Carlton Smith

The 8th Annual Square Dance Festival which took place in Pensacola on June 24-25 had an especially gay and informative brochure





## ROUND THE OUTSIDE RING

for pre-publicity purposes, which also acted as a dance program. Don and Marie Armstrong, Chuck Goodman and Pancho Baird were featured, with the Fiesta Ramblers' Music, at this busy affair.

### Arizona

The Mountaineers Square Dance Club sponsor their 12th Annual Festival in Flagstaff on August 5-6. This should catch some of the lucky visitors to Arizona's scenic beauties. "Square dance in the Tall Pine Country" at Marshall School. The famous Cowboy Breakfast will again take place on Saturday morning.  
—Wilford Logan

### Texas

Texas' Rio Grande Valley boasts nine square dance clubs and groups which are members of the Magic Valley Square Dance Assn. Each club dances once each week and the association holds four dances a year. Each club has its own callers and there are about 20. Occasionally nationally known callers are imported and the dancers have enjoyed the Manning Smiths, Nathan Hale and Marvin Shilling.  
—Jay Troutman

### Ohio

Sunday, August 7, is the date set for the Second Annual Square Dance Cruise from Cleveland to Detroit and back. Last year over 150 dancers enjoyed the cruise aboard the beautiful ocean liner Aquarama. For further information write Ange Dalessio, 1675 Woodrow Ave., Cleveland 24.  
—Ange Dalessio

### Missouri

The 2nd Annual Festival and Fall Ball takes place at Lake Park, Camdenton, Mo., on September 3-4. There will be workshops at all levels, exhibitions, squares, rounds and an impressive roster of 35 callers and teachers. You have to write the Chamber of Commerce at Camdenton, for information and lodgings.  
—Doc Redd

Officers of the State Federation of Square and Round Dance Clubs are: Ray McCorry, Sedalia, Pres.; Herb Winebrenner, Bud Martin and Harold Edmonds, V.P.'s; Bob Lightfoot, Secy.-Treas. The Federation is in its final stages of organization, with the Central and Southwest Districts already going and five

more to come in. The Federation will present a 3-day Festival on Oct. 20-22, at a spot to be announced later.  
—Maxine Martin

### Canada

Calgary and District Square Dancers' Assn. held their annual Jamboree on May 14 at the Stampede Corral with Robby Robertson from Washington as the M.C.  
—Quinn Rushton

The 100 Mile House Twirlers have recently concluded a 6-weeks' workshop at 100 Mile House, B.C., conducted by Jack and Virginia Sollee. The club was started in 1958 by a group of six (not 8?) people. The "Open House" held to inaugurate the workshop brought dancers from 200 miles away and more than filled a 20-square hall.  
—Mrs. A. V. MacMillan

Blue Mountain Promenaders, with a 40-couple membership, were hosts to the 4th Annual Lake Huron Zane Square Dance Festival in Collingwood, Ontario.... There were 225 dancers present to dance to a slate of callers including Harold Harton from Willowdale.  
—Betty Hay

### Colorado

The Colorado State Square Dancers' Assn. presented a Festival in Pueblo on June 24-25. In addition to the full dancing program, dancers were conducted on a tour of the Colorado Fuel and Iron Corporation.  
—Bea Shackelford

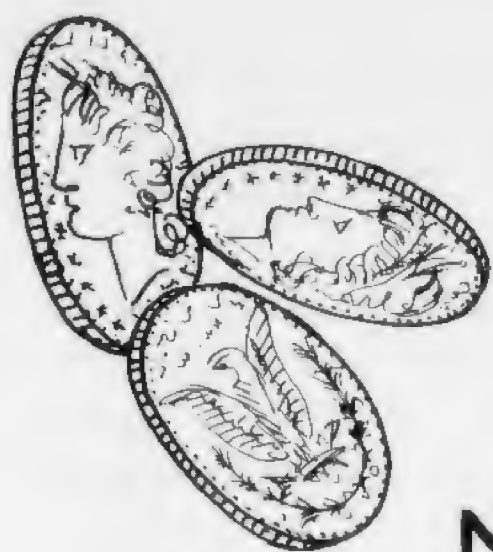
### New York

The New York City Callers' Assn. has just elected new officers in the persons of Piute Pete, Shorty Williams, Bart Haigh and Mille Ebert. The association's annual Festival is planned for October 8 at Public School #4, W. 77th St., N.Y.C.  
—Bart Haigh



Meet a quartet of Hawaii callers who appeared at a YMCA Benefit Square Dance in Honolulu. L. to R., Butch Pritchett, Wally Harrison, Dave Walker and Ray Turcotte.





**A SMASH HIT  
AT THE  
NATIONAL CONVENTION  
SILVER DOLLAR**

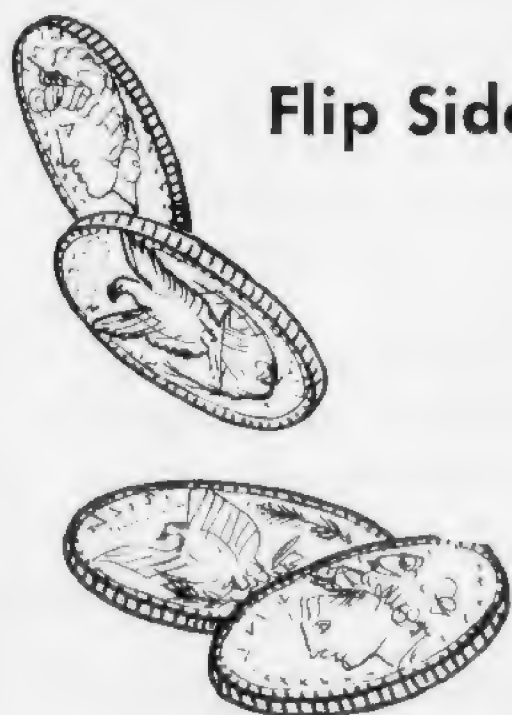


RITA KENNEY

*A Square Dancer's Round*

By RITA KENNEY

Flip Side — LITTLE GRASS SHACK — By GERRY TWINN



**ANOTHER GREAT ROUND**

**FLIP — R — 504**

**BELLS OF AVALON . . . By GERRY TWINN**

**TIPTOE THRU THE TULIPS . . . By GERRY TWINN**

**AT ALL SQUARE DANCE RECORD STORES**

**OR CONTACT**

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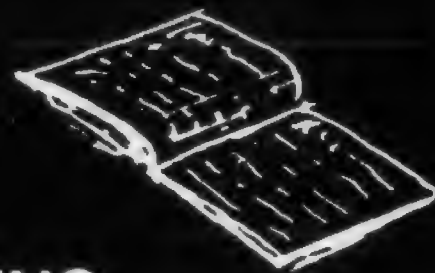






*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

AUGUST, 1960

'Tis August and perhaps square dance doings in your neighborhood are a bit on the quiet side. It's a good time to check your repertoire and learn a couple of new ones. Here's an extra big selection just for that purpose.

## VERNEER

By Jack Mann, Oakland, Calif.

Four ladies chain, get a new date  
Heads pass thru — separate  
Behind that couple swing a few  
The inside couple pass thru  
Circle half with that pretty little girl  
Everybody — Frontier whirl  
Outside couples separate, Allemande left . . . .

## Q FEVER

By Bill Gamble, Vallejo, Calif.

Head two couples forward  
Opposite lady with right hand round  
Partner left — the left hand around  
Opposite box the gnat  
Change girls, swat the flea  
Change hands — box the gnat  
Right and left thru right after that  
And then you pass thru  
Turn opposite lady right hand around  
Partner left the left hand round  
Opposite box the gnat  
Change girls, swat the flea  
Change hands, box the gnat  
Right and left thru right after that  
Opposite box the gnat, Allemande left . . . .

## SQUARE ROUTE

By Clarence Eskridge, Green River, Wyo.

All four ladies chain across  
Turn 'em boys and don't get lost  
One and three go up and back  
Forward again a quarter square thru  
Separate 'round one you do  
Into the middle then half square thru  
Separate 'round just one  
Into the middle let's have some fun  
Left square thru three-quarters round  
Left, right and left you do  
Full square thru with the outside two  
All the way 'round, four hands you do  
Go on to the next  
Now a full square thru and a quarter more  
That's four hands round and a right once more  
Go on to the next and circle four  
Head gents break and make a line  
Up and back you're doing fine  
Roll away with a half sashay  
Lady on your left, left allemande . . . .

## PIE-EYED PIPER

By Clarence Watson, Blue Springs, Mo.

Promenade don't slow down  
One and three wheel around right and left thru  
Pass thru move on to the next, half square thru  
Outside couple U turn back  
Forward eight and back you sail  
Double pass thru then cross trail  
Move around to the next  
Square thru three-quarters round  
Courtesy turn your own little Jane  
Now Dixie chain  
Lady go left, gent go right  
Allemande left . . . .

## EASY BUT FAST

By Dick Waibel, Fresno, Calif.

Side couples go forward and back  
Head two ladies chain the track  
Two and four do a right and left thru  
One and three you half sashay  
Box the gnat across the way  
Face the sides a right and left thru  
Now dive thru opposite lady box the gnat  
Face to the middle two ladies chain  
Well same two ladies do a Dixie chain  
Lady goes left and gent goes right  
Around one come into the middle  
U turn back do a left allemande . . . .

## SQUARE BEND

By "Mac" McKinney, Lombard, Ill.

Head two couples bow and swing  
Lead out to the right of the ring  
Circle four you're doin' fine  
Head gents break and form two lines  
Forward eight and back with you  
With the opposite couple square thru  
Just three-quarters 'round you go  
Two lines facing out you know  
Bend those lines and square thru  
Just three-quarters 'round you go  
Two lines facing out you know  
Bend those lines and pass thru  
Bend once more and cross trail  
Allemande left and allemande thar  
Right and left and you form a star  
And the gents back up in a right hand star  
Throw out the clutch and put 'er in low  
Pass that gal, to the next you go  
Allemande left new corner maid  
Come back one and promenade  
You promenade now two by two  
Right back home like you always do.

Call twice for heads and twice for sides.  
Gives right hand ladies as new partners.



### CHAT CHIC

By Chic Burgess, So. San Francisco, Calif.

First and third square thru  
Four hands round you're gonna do  
Then right and left thru with outside two  
Turn a little girl and dive thru  
Pass thru . . . STOP . . . face the middle  
Turn opposite girl right hand around  
Partner left, a left hand round  
Corners all right and left thru  
Turn a little girl  
Dive thru — pass thru  
Box the flea with outside two  
Change hands — box the gnat  
Right and left thru the other way back  
Dive thru, California swirl  
There's the corner . . .

### MOEDOWN

By Gil Mathis, Panama City, Florida

The heads to the middle and back you go  
Forward again you do sa do  
Go all the way 'round to an ocean wave  
Balance forward and balance back  
Right and left thru and turn 'em Jack  
Pass thru go 'round one more  
A left square thru in the middle of the floor  
Go all the way 'round and a quarter more  
Corner by the right you box the gnat  
Circle up four right after that  
Go one full turn and a little bit more  
Head men break and you line up four  
Go forward eight and back like that  
Just the ends box the gnat  
Everybody box that gnat  
Inside couples box the gnat  
Everybody half sashay  
Box the gnat across that way  
Everybody half sashay  
Now face your corner left allemande . . .

### LONG JOURNEY

By Bob McDaniel, Topeka, Kansas

Sides go forward up and back  
Heads cross-trail, U-turn back  
Right and left thru, turn your Jane  
Go down the middle with a Dixie chain  
Lady go left, men go right  
Round one to the middle and pass thru  
Split the side and separate  
Box the gnat when you meet your date  
Turn her under and promenade  
Three-quarters 'round with the pretty little maid  
Just stop behind the old side two  
While two and four square thru  
Three-quarters round, face those two  
Circle four with the outside two  
One full turn on the side of the floor  
Head gents break and line up four  
Forward eight and back with you  
Forward again a right and left thru  
Turn on around and pass thru, and  
Bend the line and look out man  
With the lady on the left, left allemande  
Partner right go right and left grand.

### MILL VALLEY RAMBLE

By Gordon Collins, Mill Valley, Calif.

First and third go up and back  
Star by the left on the inside track  
Go to your corner with a right and left thru  
Turn your girl and half square thru  
Then bend the line that's what you do  
Now pass thru, face your partner  
Do a right and left thru  
Turn your girl and half square thru  
Then bend the line that's what you do  
Now pass thru, face your partner  
Allemande left . . .

### THINKER

### STAR THE DAISY

By Milton Lease, Palm Springs, California

Allemande left, the four gents star  
Across the set to a Daisy Chain star  
Left hand around a brand new pet  
Go forward two with a right and left  
Turn back one for a right hand around  
Ladies star left, go across the town  
Right hand swing with all your might  
Go forward two with a left and right  
Turn back one for a left hand round  
Men star right, go across the town  
Left hand swing a brand new pet  
Go forward two with a right and left  
Come back one for a right hand round  
Ladies star left, go across the town  
Right hand swing, hold her tight  
Forward again with a left and right  
Back to your corner for a left allemande  
Right to your partner, right and left grand.

### LAZY EIGHTS

By Paul Moore, Columbus, Ohio

Two and four do a right and left thru  
Turn and roll with a half sashay  
Head couples cross trail  
Go round one and don't be late  
A right to your own, a catch all eight  
Come back with the left and around you go  
To the right hand lady and do sa do  
Then allemande left new corner date  
New partner right, a catch all eight  
Come back with the left and around you go  
New right hand lady do sa do  
Go back to back and the men star left  
Men star left go once around  
Pick up that girl with an arm around  
A star promenade, go round the town  
The inside out and the outside in  
A full turn and the ladies chain  
Chain the girls across the way  
Then take your own and promenade

Original partners are together and couples are in regular order around the square.

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor



### **GREEN LITE TONIGHT**

By Jim Cyphert, Springfield, Oregon

Head two couples one and three forward up  
back with you  
Forward again and pass on thru  
Separate around one you do  
Into the middle and left square thru  
Three-quarters round the inside track  
To the outside pair and box the gnat  
Change girls swat the flea  
Change girls go right and left thru  
Inside arch, dive thru, box the gnat  
Face in the middle go right and left thru  
Turn 'em around and pass thru  
Separate around one you do  
Into the middle and left square thru  
Three-quarters round the inside track  
To the outside pair and box the gnat  
Change girls swat the flea  
Change girls go right and left thru  
Whirlaway a half sashay  
Pass thru U-turn back  
Allemande left . . . .

### **BREAK**

By Smokey Boren, Green River, Wyoming

Promenade and don't slow down  
Keep on going go round the town  
One and three wheel around  
And pass through the two you found  
On to the next right and left thru  
Turn your girl and cross trail thru  
But you turn back, pass thru  
On to the next, right and left thru  
Now circle up four you're doing fine  
The head gents break and make a line  
It's forward eight and back with you  
Forward again and cross trail thru  
But you turn back and left square thru  
Go left, go right, go left, go right  
Allemande left.

### **BUMBLE-BEE**

By Wolf Clar, Courtenay, B.C., Canada

One and three go forward and back  
Two and four go forward and back  
And all four ladies chain three-quarters round  
Heads to the middle and back with you  
Go forward again and square thru  
Right, left, right you do  
Left to your partner, pull her thru  
Do a half square thru with the outside two  
Two lines of four you're facing out  
Go forward out and back that way  
Then whirlaway with a half sashay  
You bend the line, make new lines of four  
Go forward eight and back like that  
Opposite lady gonna box the gnat  
Square thru the other way back  
Go right and left and right and left  
And those in the middle do a right and left thru  
All eight California twirl you do  
Right and left thru with the outside two  
Turn right back and square thru  
Three-quarters round with a right, left, right  
Allemande left with your left hand . . . .

### **DEEP FREEZE**

By Joe Johnson, Richmond, Calif.

Head two ladies chain across  
One and three right and left thru  
Same four pass thru — separate  
Behind the sides you stand  
Inside four roll back one  
Do a double pass thru  
First couple left — next couple right  
On to the next and box the gnat  
Face those two — right and left thru  
Same four half square thru  
Face your partner, eight chain thru  
Now, eight chain right thru the square  
Chain on over but don't stay there  
Keep on chaining but stay in line  
When you meet your partner second time  
Pull her by, allemande left . . .

### **SHEMALE TROUBLE**

By Tex Cole, Lake Worth, Fla.

Side two couples right and left thru  
Same ladies chain to the right you do  
Head gents box the gnat with the corner girl  
Then square your sets, a boy and a boy,  
a girl and a girl  
Girls pass thru across the floor  
Separate around two to a line of four  
Forward eight and back like sin  
Pass thru, the ends turn in  
Right and left thru in the middle you do  
Then box the gnat across from you  
But you turn back, look out you  
That's the corner, left allemande . . . .

### **SMOOTH, CALM OCEAN WAVES**

#### **ENDS WAVE**

By Deane Serena, Pueblo, Colorado

First and third bow and swing  
Promenade half around the ring  
Put the lady in the lead for a Dixie chain  
The lady go right, gent go left  
Go around just one  
Come into the middle for a do sa do  
Go all the way around for an ocean wave  
Balance forward balance back  
Go right and left thru  
Turn this girl and pass thru  
Split the outside go around one line up four  
Forward eight and back  
Then pass thru join hands  
Arch in the middle ends turn in  
Do sa do in the middle again  
Go all the way around for an ocean wave  
Balance forward balance back  
With this girl box the gnat  
Face to the middle go right and left thru  
Turn on around square thru all the way around  
Split the outside around one  
Line up four go forward and back  
Then pass thru join hands  
Arch in the middle ends turn in  
Square thru in the middle again  
Separate go around one  
Then pass thru allemande left . . . .



## A RHYTHM DANCE

### WONDERFUL RAIN

By Willie and Vonnie Stotler, Northridge, Calif.

**Record:** Columbia #4-41660 (Les Paul and Mary Ford) Note: Tempo is too slow, speed up.

**Footwork:** Opposite, directions for M

**Position:** Facing to start Intro, M back to COH.

**Meas.** INTRODUCTION

**1-4** Side, Swing, Step/Close, Step; Buzz L, 2, 3, 4; Side, Swing, Step/Close, Step; Buzz R, 2, 3, 4;

Facing, M back to COH, M R and W L hands joined, step L sideward twd LOD, swing R in front of L twd LOD and back for a quick two-step in place (2 cts) R/L, R; buzz L, pivoting on L foot, buzz with R (L face turn), end facing partner; step R, swing L twd RLOD, quick two-step in place; buzz R, pivoting on R foot, end facing LOD, OPEN pos.

#### PART A

**1-4** Step, Swing, Step/Close, Step; Step, Swing, Step/Close, Step; Turn, Step/Step, Turn, Step/Step; Turn, Step/Step, Turn, Step/Step;

In open position repeat measure 1 of intro twice; do two full solo turn-away "two-steps" progressing LOD. In this figure, almost all of the turn of each of the 4 two-steps is done on the 1st ct. As M turns L (W R) on L the trailing hands sweep thru then release in back-to-back pos; continue the turn to face partner momentarily touching trailing hands; repeat for 2nd full turn ending in CLOSED pos M's back to COH.

**5-8** Side/Close, Step, Apart/Close, Step; Roll, 2, Face/Close, Step; Wrap, 2, Step/Close, Step; Unwrap, Face, Pivot, 2;

Momentarily in closed pos do a quick swd two-step LOD, then another apart from partner R/L, R with M's L, W's R hands joined; roll across to change places in 2 steps L, R releasing hand hold as M makes  $\frac{1}{2}$  L turn in front (twd LOD) of W (she rolls  $\frac{1}{2}$  R as she moves twd COH) ending facing partner with M on outside for quick two-step in place joining M's R, W's L hands; M moves R, L twd COH behind W making  $\frac{1}{4}$  R turn to WRAP-UP pos facing LOD (as W moves L, R diag twd wall in front of M keeping hands joined to end on R side of him) his R arm around her waist and rejoin other hands in front — do a quick two-step in place R/L, R; keeping M's R, W's L hands joined UNWRAP in 2 cts L, R (unwrap as W rolls out R, L to end facing in CLOSED pos on 2nd ct) couple pivot in 2 cts L, R — end in FACING pos M's L and W's R hands joined. NOTE SEQUENCE.

#### PART B

**1-4** Side, Behind, Side/Close, Step; Side, Behind, Side/Close, Step; Side, Behind, Side/Close, Step; Side, Behind, Side/Close, Step;

Starting twd LOD, step side L, behind R, quick two-step L/R, L to side (L); then twd RLOD step side R, behind L, quick two-step R/L, R to side (R); repeat meas 1-2, ending in SEMI-CLOSED pos, facing LOD.

**5-8** Step, Sweep, Step/Close, Step; Step, Sweep, Step/Close, Step; Walk, Face, Side/Behind, Side/Front; Side, Draw, Side, Draw;

Step fwd LOD on L, sweep R thru leaning back with dip and smooth brush of R, then a quick two-step in place; repeat opp ft; walk fwd L, face partner in LOOSE CLOSED pos on 2nd ct, QUICK grapevine swd LOD L/R, L/R, with hurried action on L and slight hold on R each time (use minimum hip movement); step swd LOD on L, draw R to L dipping slightly on L as draw R up, twd and slightly front on L; repeat RLOD;

**Sequence:** Intro, A, A, B, A, B, A, Ending

#### ENDING

**1-4** Step, Swing, Step/Close, Step; Buzz, 2, 3, 4; Step, Swing, Step/Close, Step; Buzz, 2, 3, 4;

Same as Intro — end facing partner M's back to COH, his R and her L hands joined.

**5-8** Away, Point, Face, Point; Away, Point, Face, Point; Pivot Twice, 2, 3, 4; Twirl (1), 2, Apart, Bow and Curtsey;

Progressing LOD step away L turning back-to-back swinging hands thru and point to LOD, step R turning to face partner, point toe LOD; repeat meas 5; TWO full turns in couple pivot in 4 steps prog. LOD; ONE twirl in 2 cts apart, bow and curtsey.

## PEPPY TWO-STEP

### HINDUSTAN TWO-STEP

By Fred & Hazel Christopher, St. Petersburg, Fla.

**Record:** SIO X 3113 B

**Position:** Semi-closed, facing LOD

**Footwork:** Opposite, directions for M

**Intro:** Four measures: Standard acknowledgment ending in semi-closed pos.

**Meas.**

**1-4** Walk, 2; Two-Step; Walk, 2; Two-Step to Face; (Butterfly)

Starting L take two slow walking steps in LOD; then one fwd two-step; repeat start-R, turning to face partner on last step and ending in BUTTERFLY pos M's back to COH;

**5-8** Balance Left; Balance Right; Change Sides, 2; 3, 4;

Two-step balance to left and to right: retaining M's R and W's L do a Frontier twirl in four steps crossing over to end facing RLOD in SEMI-CLOSED pos;

**9-16** Repeat action of Meas 1-8 in RLOD ending in LOOSE-CLOSED position M's back to COH;



- 17-20 (Double Vine) Side, Behind; Side, In Front; Side, Behind; Side, Touch;**  
Starting M's L do an eight count grapevine moving in LOD with a touch for count 8;
- 21-24 Balance Right; Step, Touch; Roll RLOD, 2; 3, Touch;**  
Do a two-step balance to M's R in RLOD; step to L, touch R to L; roll one complete turn (M R-face, W L-face) twd RLOD in three steps and touch, turning on touch into SEMI-CLOSED pos facing LOD;
- 25-28 Fwd Two-Step; Fwd Two-Step; (Vine) Side, Behind; Side, In Front;**  
Starting L do two fwd two-steps turning to face partner on last count ready for grapevine down LOD in LOOSE-CLOSED pos; do four count grapevine maneuvering on last count to end with B's back diag twd LOD and COH in CLOSED pos;
- 29-32 Pivot, 2; Turn Two-Step; Turn Two-Step; Twirl, 2;**  
Starting L bwd in LOD do a two step pivot making nearly a complete turn; do two turning two-steps; twirl W one time in two steps as M walks beside her.  
Dance goes thru three times ending with bow and curtsy.

## MOVING WALTZ

### WALTZ DUET

By Don and Marie Armstrong, Port Richey, Fla.

**Record:** Grenn 14009

**Position:** Open, facing LOD, inside hands joined.

**Footwork:** Opposite, directions for M.

**Note:** This is a free-flowing, traveling style of waltz. Except during the twinkle steps, keep progressing in LOD and especially in Part B, where dancers should advance at least 12 feet during the two semi-circles. Record may be speeded up slightly if you prefer.

**Introduction:** Wait 2 meas: bal apart (step, touch, —); bal together (step, touch, —) to almost face each other and lightly and momentarily touch M's L and W's R hands as in butterfly pos.

**Meas.** PART A

- 1-2 Waltz-out, 2, 3; in, 2, 3;**  
Starting on outside ft in open pos. waltz 2 meas. fwd in LOD moving slightly apart on meas 1; and slightly together on meas 2.
- 3-6 Step, Swing, —; Twinkle, 2, 3; Twinkle, 2, 3; Maneuver, 2, 3;**  
Still in open pos. step fwd L in LOD, swing R fwd, hold 1 ct; twinkle — step fwd R while turning into BUTTERFLY pos, step L to the side in LOD, close with R; releasing M's R and W's L hands repeat twinkle twd RLOD — step L XIF of R in RLOD, step R to the side in RLOD, while turning to face LOD close with L ending in SEMI-CLOSED pos; maneuver — step fwd in LOD on R, fwd on L while turning to assume CLOSED pos. M's back to LOD, close with R.

**7-8**

**Waltz, 2, 3; Waltz, Open, Face;**

In closed pos. starting M's L dance one waltz turn (RF) progressing in LOD; on second waltz continue to turn only until M's back is to COH, partners step slightly away from each other (M on L, W on R), close R (L for W) remaining apart with inside hands joined and momentarily touching M's L and W's R hands with arms extended as in BUTTERFLY pos;

**9-16**

REPEAT ACTION OF MEAS. 1-8, EXCEPT to end with M's L and W's R hands joined while lightly touching M's R and W's L hands.

### PART B

**17-20 Cross, 2, 3; On, 2, Face; Together, Touch, —; Away, Touch, —;**

Starting on M's L (W's R) each move XLOD with M going away from COH as W moves twd COH under M's upraised L hand which remains joined with W's R (W XIF of M) sweeping wide and progressing in LOD in 3 steps (M now on outside facing LOD and almost at arm's length from partner); each continue in a sweeping semi-circle while progressing in LOD and around to face partner in 3 more steps (end facing partner on 3rd step and slightly apart, M facing COH) (at this point each has progressed a minimum of 6 feet in LOD, M turning gradually L and W turning gradually R); bal together in facing pos: join both hands as M steps fwd on L, touch R alongside with arms extended in BUTTERFLY pos, hold 1 ct; bal away: M step back on R, touch L alongside, hold 1 ct.

**21-24 Cross, 2, 3; On, 2, Face; Together, Touch, —; Side, Touch, —;**

Releasing M's L and W's R hands, starting on M's L ft (W's R) each move XLOD with M going twd COH as W moves away from COH under M's upraised R hand which remains joined with W's L (W XIF of M) sweeping wide and progressing in LOD in 3 steps (M now on inside facing LOD in open pos and almost at arm's length from partner); each continue the sweeping semi-circle while progressing in LOD and around to face partner in 3 more steps (end facing partner on 3rd step, M's back to COH); bal together in facing pos: join both hands as M steps fwd on L, touch R alongside with arms extended in butterfly pos, hold 1 ct; instead of balancing away step swd (M's R, W's L) in RLOD while assuming SEMI-CLOSED pos to face LOD, touch the outside ft (M's L, W's R, alongside, hold 1 ct.

### PART C

**25-28 Fwd, 2, 3; Fwd, 2, 3; Step, Swing, —; Maneuver, 2, 3;**

In semi-closed pos moving in LOD, starting on M's L, waltz fwd 2 meas; step fwd



on M's L, swing R fwd, hold 1 ct; maneuver in 3 steps into CLOSED pos M's back to LOD;

**29-32 Waltz; Waltz; Waltz; Twirl;**

Dance 3 turning (RF) waltzes while progressing normally in LOD, allow the lady to twirl (RF) in 3 steps and end in OPEN pos.

**Ending:** On third time, end as follows: On the last meas of Part C (32) do NOT twirl, but repeat action of meas 16, to end with partners comfortably apart and facing, M's back to COH and M's L and W's R hands joined, while lightly touching M's R and W's L hands;

**33-36 Cross, 2, 3; On, Change hands; Cross, 2, 3, Bow;**

Repeat action of meas 17 and 18 of Part B (M now facing COH); with M's R and W's L hands joined, partners XLOD as W half-twirls L face; with M's back to COH, partners acknowledge.

**CONTRA CORNER**

**PADDY ON THE TURNPIKE**

**Record:** Folkraft 1151-A

1, 3, 5, etc. active, DO NOT CROSS

**Circle four with the two below**

**Circle right the other way back**

**Same four right and left over**

Two men together and two ladies together

**Right and left, come back to place**

**Active two go down the outside**

**Back to place and into the middle**

**Down the set go four in line**

**Inside arch, outside under**

**Two by two come up the set.**

**STEPPIN' DANA**

By Dan Weigle, Shaw AFB, So. Carolina

**Allemande left in Alamo style**

**A right to your pardner, balance a while**

**Balance in and balance out**

**Turn by the right, full turn**

**For a wrong way thar**

**Back 'em up in a left hand star**

**Shoot that star, full turn man**

**A left to the next full turn again**

**And the four ladies grand chain**

**Across the ring you go, now**

**Two and four the ladies chain**

**While one and three cross trail**

**But U turn back**

**Opposite gal you box the gnat**

**Face the middle, square thru**

**Three-quarters round to the outside two**

**Left square thru with these two**

**Three-quarters round that's what you do**

**Then just the heads square thru**

**Sides divide and face in**

**Now half square thru, face out you do**

**Forward out and back you sail**

**Bend the line and cross trail**

**There's your corner look out man**

**Allemande left the old left hand . . .**

**YELLOW ROCKER**

By Dr. Myron Redd, Marceline, Mo.

**Four ladies chain across that town**

**Turn 'em boys with an arm around**

**Heads to the center back with you**

**Forward again right and left thru**

**Turn those gals and chain 'em too**

**Same two couples pass thru**

**Both turn right follow your Jane**

**Around one Dixie chain**

**Lady goes left, gent goes right**

**Around one into the middle box the gnat**

**Face the sides right and left thru**

**Dive thru, pass thru, box the gnat with outside two**

**Face a new girl, go right and left thru**

**Turn on around half square thru**

**Those in the middle right and left thru**

**All eight California twirl**

**Allemande left the old left hand . . .**

**U. CITY CHAIN**

By Mel Rich, University City, Mo.

**First and third bow and swing**

**Now promenade go round the ring**

**Three-quarters round go on the run**

**Stand behind the sides for fun**

**Forward eight and back with you**

**Center ladies chain you do**

**Turn and chain with the outside two**

**Turn 'em around and when you do**

**Face that gal and pass thru**

**Bend the line and half square thru**

**Center ladies chain like sin**

**Outside four just face in**

**Forward eight and back with you**

**Center ladies chain you do**

**Turn and chain with the outside two**

**Turn 'em around, inside arch outs duck thru**

**Center two right and left thru**

**Turn 'em around and pass thru,**

**Look out man, corners all left allemande . . .**

**HALF SQUARED ENDS**

By Bob Hayden, Lake Jackson, Texas

**Head ladies chain three-quarters around**

**Side gents turn 'em around**

**Forward six and back with you**

**Just the ends half square thru**

**Circle three and keep on time**

**Head gents break and make a line**

**Forward six and back with you**

**Just the ends half square thru**

**Circle three you're doing fine**

**Head gents break and make a line**

**Forward six and back to the land**

\* \*

**Those that can left allemande**

**The others roll away to a right and left grand**

or from \* \*

**Just the ends half square thru**

**Circle three and when you're thru**

**Head gents break and make a line**

**Forward six and back to the land**

**Inside ladies chain across the land**

**Find old corner, left allemande . . .**



**H**ERE ARE A SERIES of exercises using Basic 12 (Turn Unders), 13 (Allemande Thar Star), 14 (the Cross Trail or Trail Thru) and 15 (Turn Backs). While these drills are in no way intended as complete dances they are examples of natural usage for these common movements. In several places we have modified (mod.) the occurrence a bit but only as additional drill material. It is our intention to continue running these drills at least for the first twenty basics and for basics 21 through 30 if the demand warrants.

— 12 —

Allemande left and don't be late  
Promenade your pretty little date (12a)  
Put her in front go single file  
Now swing with the girl behind awhile  
Finish your swing and promenade (12b)  
Gonna take a walk with that pretty little maid.  
Repeat as needed to get originals.

— 12 —

All circle to the left with your pretty little girl  
With your partners all frontier whirl (12d)  
Circle right, facing out, and don't be slow  
Now frontier whirl (Calif. twirl), face in you know  
And circle to the left.

— 12 —

Join hands, circle left in a great big ring  
Turn your corner under (12e), balance and swing  
Allemande left new corner, son  
Walk right by the one you swung  
Swing the next, don't be afraid  
She's your own so promenade (12b)

— 12 —

First and third go forward and back  
It's a right and left thru across the track  
Now rollaway with a half sashay  
Go up to the center and back that way  
Right to the opposite, box the gnat (12f)  
Now circle up eight go 'round the track.

— 13 —

Circle eight on your heel and toe  
Break that ring with a do paso  
It's partner left with a left arm 'round  
Corner right and don't fall down  
Partner left like an allemande thar  
Back up boys in a right hand star (13)  
Shoot that star (13a) to the heaven's whirl  
A right and left to the next pretty girl  
And form a star like an allemande thar (13)  
Back up boys not too far  
A left hand whirl and away you go  
A right and a left and a do paso  
It's partner left, left arm around  
Corner right, right arm around  
Partner left like an allemande thar (13)  
And you back up boys but not too far  
Now throw in the clutch (13b) do a left allemande  
Partner right go right and left grand.

— 14 —

Head two right and left thru  
Side two do it too  
Heads right and left across the land  
Sides cross trail (trail thru), left allemande (14)

— 14 —

Promenade, don't stop and don't slow down  
Head couples wheel around  
Right and left thru with the couple you found  
Cross trail (trail thru) to a left allemande (14)

— 14 —

First and third do a right and left thru  
Turn right around and cross trail (trail thru)  
back (14)  
Go around one  
Into the center with a right hand star  
All the way 'round to a left allemande

— 14 —

Heads promenade the outside ring  
Go all the way 'round go two by two  
Same two go out to the right with a right  
and left thru  
Cross trail (trail thru) and you turn back (14)  
Two ladies chain and then chain back  
Four ladies chain, it's a grand chain across  
the floor  
Then a grand chain back as you were before.

— 15 —

Allemande left and jerk your slack  
Right to your own and turn right back (15a mod.)  
Go the wrong way 'round in a right and left  
grand  
'Round the ring go hand-over-hand  
Meet your own with a right arm 'round  
Now allemande left and don't fall down  
Go right and left grand 'round the town.

— 15 —

Allemande left with your left hand  
Partner right go right and left grand  
Down the river and 'round the bend  
Meet your own, turn back again (15a)  
To an allemande left and an allemande thar  
Go right and left and form a star (13)  
Back up boys in a right hand star  
Throw in the clutch (13b) put her in low  
Twice around the ring you go  
Skip the last, turn the next, do paso

— 15 —

All four couples promenade, don't stop and don't  
slow down  
All four couples wheel around (15d)  
All four couples back track (15c)  
All four men back track go 'round the outside  
(15b mod.)  
Turn your own with a right arm 'round  
Then allemande left and don't fall down.



### U WHO

By Ed Michl, Coshocton, Ohio

Head two a right and left thru  
Side two half sashay and circle eight around  
that way  
Four men go forward and back  
Four ladies go forward and back  
And square thru — four hands round  
U turn back to a Dixie chain on the double track  
Ladies go left, the gents go right to a left  
allemande.

### ARCHIE'S DUCK

By Bill Hansen, Santa Barbara, Calif.

All join hands and circle to port (That's left man!)  
First old couple like a rip and snort  
Go down the middle and cut 'em short  
Now break at the arch, let's line up four  
Forward eight and back once more  
Arch in the middle the ends duck thru  
Separate and go around one  
Go down the middle and trail thru  
Around one and line up four  
Forward eight and back that way  
\*Whirlaway with a half-sashay  
Arch in the middle the ends duck thru  
Separate and go around one  
Down the middle and trail thru  
Around one and line up four  
\*Whirlaway a half-sashay  
Arch in the middle and the ends —  
allemande left . . . .

\*Instead of the half-sashay use:  
Bend the line, go forward and back.

### SINGING CALL

### BRAND NEW CLEMENTINE

By Dick Matteson, Decatur, Ill.

**Record:** Benz 1205, called by Dick Matteson, flip  
side is instrumental

**INTRO, BREAK and ENDING:**

Allemande the corner, docey your partner  
Men star left, one time around  
Turn her by the right hand, corner now,  
left allemande

Gonna weave — go down the line  
When you meet her box the gnat, girls —  
star left go round

When you meet her again, box the gnat —  
promenade down

You promenade her, you serenade her  
She's a brand new Clementine

**FIGURE:**

Head two swing, swing, swing and you square  
thru

Four hands around now, you split the side  
(make a line)

You balance, why don't you bend it

Box the gnat, boy, you pull 'em by  
(git to the corner)

Allemande the corner, docey your partner  
(once and a half)

Swing the next girl on down the line  
You promenade her, you serenade her  
She's a brand new Clementine.

### BREAK

By Jack Banghart, Des Moines, Ia.

First and third a right and left thru  
Turn that gal do a half square thru  
A right and left thru the outside two  
Duck back to the middle and pass thru  
Square thru the outside two  
Count four hands and make your lines  
Go out and back, now frontier whirl  
Cross trail thru and skip one girl  
Allemande left . . . .

### BOX AND BOX

By Elsie Jaffe, Cleveland, Ohio

All four couples box the gnat  
Box the flea the other way back  
Grand right and left right after that . . . .  
Head two ladies chain across  
Turn 'em around then half sashay  
Go forward up and back that way.  
First couple  
Up the middle and split the ring  
Go around one stand four in line  
It's forward four and then fall back  
Forward again and stand there pat  
Side two couples do a right and left through  
along the line, turn your girl  
Then a right and left back, you're doing fine  
Center four you bend the line  
Two ladies chain — turn 'em around and  
Circle four go once around in the middle  
of the floor  
Once around that's what you do  
Then pass through to the outside two and  
Circle four, two little rings go once around  
and then no more.  
Box the flea with the opposite there  
Box the gnat with the same old pair  
Change hands, left allemande . . . .

### BREAK

By Don Anderson, Concord, Calif.

One and three bow and swing  
Chain those gals across the ring  
Turn 'em now a brand new Jane  
Promenade three-quarters round the outside ring  
Sides square thru — four hands round, then  
Separate, go around one  
Heads square thru three-quarters round  
Allemande left . . . .

### JUST A BREEZE

By Fred Christopher, St. Petersburg, Florida

The heads to the right and circle four  
Go once around and a quarter more  
Now pass thru, on to the next do a right and  
left thru  
Turn on around and square thru three-quarters,  
hear me shout  
Two lines of four facing out  
Now bend the line and pass thru  
On to the next do a right and left thru  
Now square thru three-quarters round  
Then bend the line when you come down  
Do a half square thru and look out man  
There's your corner, left allemande . . . .





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### CLIPPINGS! CLIPPINGS!

For those statistically-minded among us, we have something for you to whet your imaginations on. Sets in Order receives hundreds of newspaper clippings on square dancing every month. These come from big and little newspapers all over the country, from the New Castle, Pa. News to the Redding, Calif. Record-Searchlight; from the Burlington, Vt. Free Press to the Lafayette, La. Advertiser.

To make a spot-check the month of March was selected as a typical square dance month

in the middle of the dancing season. Altogether 617 clippings were read and categorized into 27 general subjects. Of these, 220 clippings were announcements of regular club dances. That was the biggest bulk. Following were 54 clippings on area Festivals, many of these illustrated by pictures, of which there were 49 single pictures of groups and individuals; 9 picture spreads on square dancing.

Club parties came next; there were 52 items about them and most were given with a St. Patrick's theme. There were 50 announcements

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of classes, mostly for beginners; 39 regular dance listings; 35 items on dancing for the junior set. Thirty-one clippings had to do with one-night stands — clubs, church and 4-H groups, etc. There were 29 columns filled with square dance news of the area; 23 items concerning benefit dances of various sorts. The rest of the items were divided among graduation dances, exhibitions at non-square-dancing affairs, contests, progress of square dancing in a locality, square dance fashions, senior citizens' and PTA dances, refresher courses, callers' meetings, gimmick dancing (on ice, in

water, etc.), personalities in square dancing, history, recreation conferences, records, and just exactly 1 on National Conventions.

Noted in these clippings was the fact that churches often have annual square dance parties. "Swing into Spring" was the title of a square dance fashion show. Some of the "slanted" headlines went like this: Square Dancers Mark Birthdays; New Club Officers Installed; Out-of-Town Guests at Club Dance, showing how this may be done to "get the word" in the newspapers. It looks like 617 people, at least, did extremely well.



## MORE OF HELSEL

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# The CALLER OF THE MONTH



Max Forsyth — Indianapolis, Ind.

ONE FRIDAY IN 1941 Max Forsyth got a job as a naturalist with the Indiana Conservation Department in Newcastle. On Sunday he was told, "Oh yes, you have to call a square dance on Tuesday night." Max had been to one square dance when he was a junior in college.

He was trapped, however, and delved feverishly into play-party games, perused the written calls to Texas Star and the like, until he could do something of a creditable job for eight or so squares on The Night. Max called at similar parties each week for four months.

A stint in the Army interrupted Max's square-dancing activities and when he came out he went back to the same job in summer, teaching high school biology in winter. He began organizing clubs in 1948 and since he had to drive 50 miles into Indianapolis to the dances, he decided to move there.

Max was instrumental in helping to organize the Indianapolis Callers' Assn. and was its first president. He was the second president of the Indiana Callers' Assn.

In January, 1957, Max gave up all other business to become a "pro" in square dancing. During the winter he travels on two 4- or 5-day

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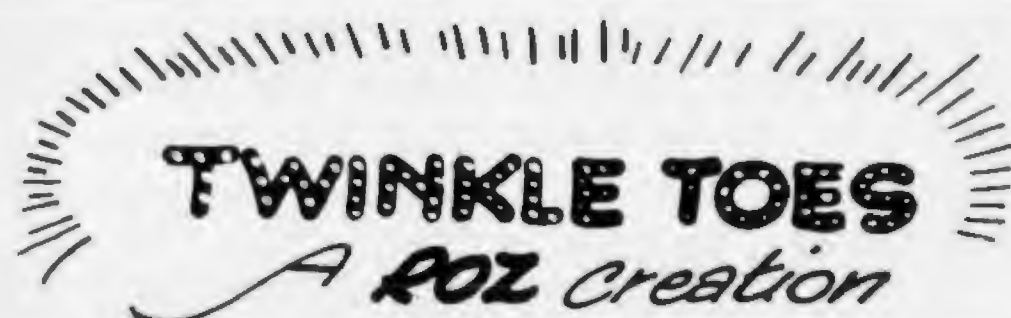
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trips a month and calls 17 nights a month in his Longacre Square Dance Hall in Indianapolis. In the summer time Max appears consistently on the staffs of leading institutes. In 1960 he will be at six camps.

Max is a recording artist for Windsor Records and has written some well-accepted calls. While he is out traveling his wife, Lovella, "a *very* important part of my program," stays at home minding their family of girls; 4, 6 and 15 years old.

"At the risk of being trite," says Max, "I live square dancing." This is quite evident when you see his tall, thin figure up there and watch the crowd dancing in the hall respond to the excitement of his rhythmic calling.

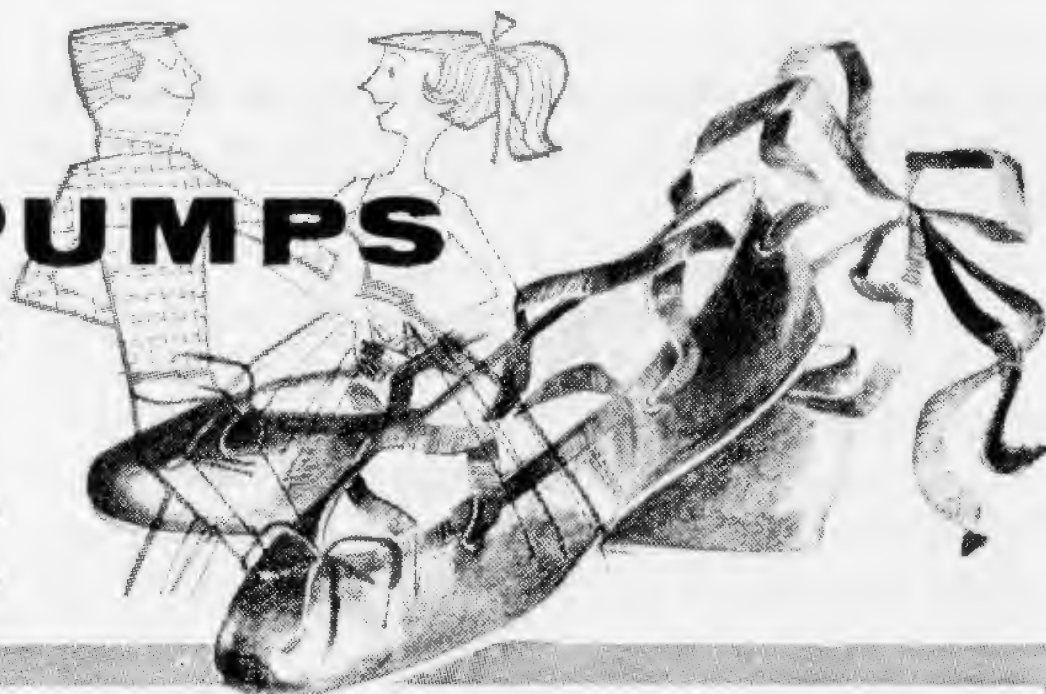
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*(Letters, continued from page 6)*

the eight chain thru. Taking a look at this I decided it was high time that these dancers were given more consideration; they have to be taught the newer basics . . . We'll show 'em next time and make sure they come back the following week for more . . .

Earle Park  
 Yorkton, Sask., Canada

### ON NUMBERED BASIC DRILLS

Dear Editor:

Just . . . to let you know I think it is a grand idea to use numbered basics in squares. I do some teaching both to small fry and adults so it's going to be a big help to me . . .

Fran Bennett  
 Chicago, Ill.

Dear Editor:

Thank you for making available through your magazine the type of basic drill material listed on page 38 of the May, 1960, issue. As a caller-instructor for the Whirl-A-Ways Club of Macon, Georgia, I find this is the best service yet that your magazine has rendered towards assisting callers to more easily teach the basic movements. Please don't stop here, but include drill material in future issues . . .

Tony Bullington  
 Macon, Ga.

Dear Editor:

Please do continue to give us material on basics, right on through for the full thirty. Maybe some time it can be put into a booklet or added to the "Basics" in a future edition. We think S.I.O. is tops in all departments but information and suggestions to help beginners is most important.

Ridley Pearson  
 Delray Beach, Florida

**Thanks for the kind words. Yes, we have been working on our "picture book" of the style series and the basics for quite some time. Give us one extra day every week for a while and we'll manage somehow to get it out. Editor.**

Dear Editor:

I would like to have my say on the subject of "New Basics," inasmuch as they are being offered to callers and dancers at an unprecedented rate. Each month finds several "new basics" presented thru magazines, workshop notes and various other publications. I find no fault with these being published and passed



along to the callers. Each one was written by some caller who like myself thought he had written something pretty good and occasionally had. The responsibility for the use and presentation of these "new basics" lies with the caller.

The better caller will not clutter up his calling with useless babel. A careful and intelligent evaluation of the material available will result in a large portion of it being discarded. Of the remainder, much will be "gimmick" figures which should be used very sparingly, if at all, and will probably require a "walk-thru" every time used. What is left... might turn out to be good square dance material and in time may become "standard" square dance figures...

New figures will come and go (mostly go), but whether the dancers come or go will depend on intelligent "sifting" of material presented for their entertainment.

Ralph Kinnane  
Birmingham, Ala.

Reader Kinnane (originator of Dixie Wheel and other movements) has clearly defined the responsibility of conscious square dance leadership. It bears reading, carefully, a second time. Editor.

## NATIONAL CONVENTION

Dear Editor:

Murder at the Convention

The victim: The cotton pickin' chicken plucker

The accused: 75% of the callers

Accomplices: Those dancers who approved and asked for more

The penalty: Discouragement for the beginner, Disgust for the old timer, Disinterest for the prospective dancer of tomorrow.

In setting up the 1960 program, the committee discussed the idea of a "Hot Hash" room for those that wanted the high level and



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fast dancing. It's my opinion that the whole program turned into hot hash. No reflection on the program committee, there was little they could do. It took on the appearance of an athletic contest with the result: survival of the fittest.

Many were heard saying the easy flowing rhythm was gone. The gracefulness of the figure was impossible to keep. The dance itself wasn't hard, just too d— fast. Each caller seemed to be trying to out-call the previous caller. They didn't try to call for the dancer but were trying to see if the orchestra could keep up . . .

Change hands, box the flea, change hands, box the gnat, change girls square through, change, then change again, still rings in my ears. Let's change the tempo and get back to square dancing. The Convention itself was the greatest, the sound good, the calling on the beat but in my 15 years of dancing and calling I was never so disgusted with the repetition of calls and non-danceable speed. I propose that in future years there be a room where the tempo MUST be reasonable, NOT hot hash.

J. C. Merryman  
Waterloo, Iowa

Dear Editor:

I have become increasingly amazed at the growing success of the National Square Dance Conventions. The question that quite naturally comes to my mind is: "What happens to all of the money?" Please understand that perhaps I have no right to ask but I always have been the curious type. I know that the Convention in San Diego some years ago had more than ten thousand in attendance and with most of the facilities belonging to the city and donated for the purpose there must have been quite a nice profit . . . I understand that the net in Denver was several thousand dollars and with more than twelve thousand at the deal in Des Moines the take should have been even more . . . I would be interested, not just in knowing the amount of profit but also what this money is used for.

Freda Haddress  
Portland, Oregon

The published intention of such profits, if any, was that they were to be placed back into square dancing where they could help promote the activity. To date we know of no reports from the past hosting areas. It certainly won't hurt to attempt to find out so we'll send your request on



to each of the past Convention chairmen and see what we can come up with in the way of an answer. Editor.

Dear Editor:

... Enjoyed the convention but thought that the programming was bad. From both a caller and dancer standpoint I would much prefer that they give the top callers a half hour each for the evening program. While I am a club caller I go to the convention to hear and dance to the "name" callers. I enjoy a few of the grab and pull surprise allemande type but a full evening of it is a little too much for me, especially when the afternoon workshops were more of the same ...

Bob Hazlett  
Kearney, Nebraska

In most fields a convention is the showplace for the progress of a specific activity. If good programming plays an important part in the successful square dance picture then we should most certainly expect to see it evidenced at our National Convention. Editor.

Dear Editor:

... the main complaint was the repetition of calls. I heard the comment that as yet no

convention could compare with Oklahoma City where they advised the caller of what had previously been called so that he could make a change if he wished. Here (at Des Moines) everyone was worn out doing dive thru, square thru, etc.

I personally was rather "timid" about joining squares because of the "roughness" of the dancers. There was still a lot of this idiotic "kicking" after an allemande left and on the grand right and left. I don't mind doing a twirl if I know it's coming, but one of the gals with us got quite a spill from someone pulling a twirl on her when it was not expected ...

What has happened to the singing calls? We heard so few good singing calls and it appeared that most of the callers were doing "hot hash" regardless of whether it was a hot hash session or not ... The round dancing was excellent, except, why oh why are the round dance leaders going so far afield and coming up with the Cha cha and other unrelated dances? ...

Betty Jane Hildebrand  
Kansas City, Missouri

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Anticipating active participation of square dancers in Civil War Centennial celebrations, the Gettysburg Sub-League of the Women's League of Gettysburg College and the Gettysburg Cannonaders, a local square dance club, sponsored the First Gettysburg Square Dance Round-Up on May 28, 1960. This was held in the new Student Union Building on historic Gettysburg College campus. The dance area could hold 1500 square dancers on the floor at the same time. Featured as M.C. at the

Round-Up was "Curley" Custer from Hagerstown, Maryland.

### IDEA FOR CLUB PARTY FUN

If your square dance club is upwards of 7 or 8 years old, you might have an "oldtimer" party and come wearing the costumes you wore at the time the club was founded. The caller might be instructed to limit his program to dances no less than 5 years old and the round dances could be of the same vintage. The contrast of "then" and "now" could be very enlightening as well as a lot of fun.

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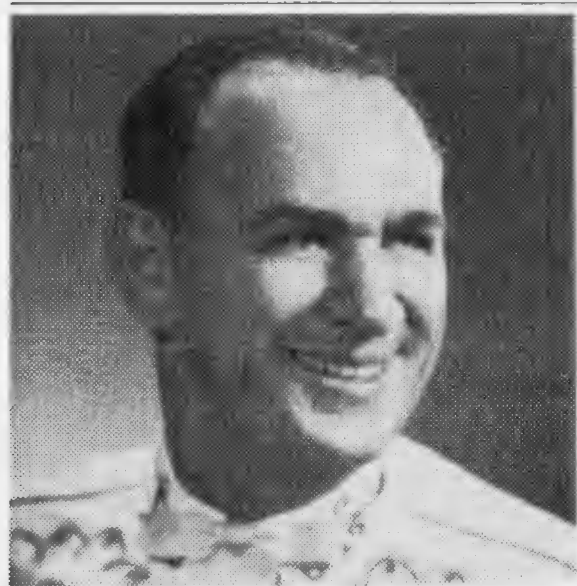
**A**N INEXPERIENCED DANCER trains himself to react automatically to a great number of situations. If someone were to ask him to analyze certain of his movements it might surprise him to discover just what he actually is doing. One of the natural movements is compensating or adjusting to some of the uneven figures that are constantly cropping up. A good example of this would be in the lines of four, or Route maneuver. In the simple dance the couples are in two facing lines of four and do a right and

left across and back (1). In each instance the couples end facing the same opposite couple so their required amount of turning time would be the same. However, when two ladies chain



across (2) and couples are told to "form *new* lines of four" two of the couples need only courtesy turn three-quarters around to completion (3) while the other two must turn once-and-a-quarter to end in the correct line (4). The answer, of course, lies in compen-

sating the rate of speed in making the turn. The experienced dancer automatically slows down when he makes the short turn and goes a little more rapidly using the same number of steps while maintaining rhythm and smoothness when making the longer turn.



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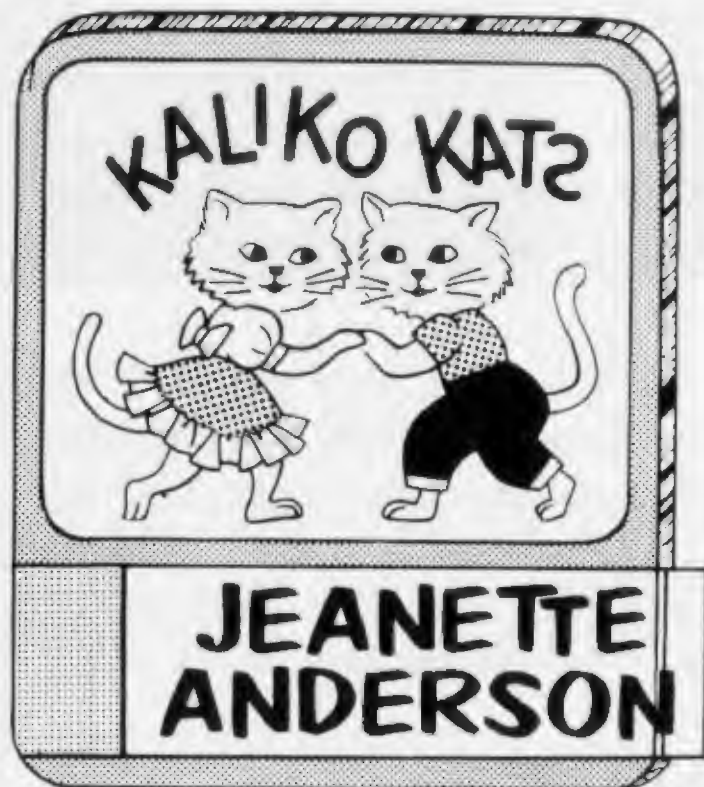
Using a tape recorder as a teaching aid to callers is excellent but one unfamiliar with a tape recorder can easily develop shaking vocal cords and knees. These do not help the embryo caller, who may be intimidated by his own poor showing when the tape is re-run.

Wishing to correct this situation, the Columbia Callers' and Instructors' Council held a dinner and dance for its members in April. The program was taped and most of the cal-

lers, intent on the dancers and "putting forth" naturally, were unmindful of the tape recorder. At the next meeting the tape was played and each caller danced to the square that he himself called, to judge his timing, clarity of commands and quality of voice. The whole idea combined a lot of fun and some real help to the callers.

—Florence Cheney, Gearhart, Ore.

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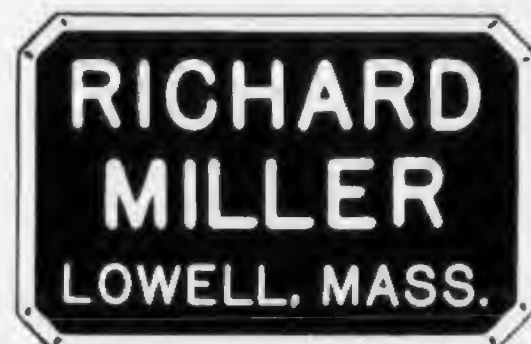
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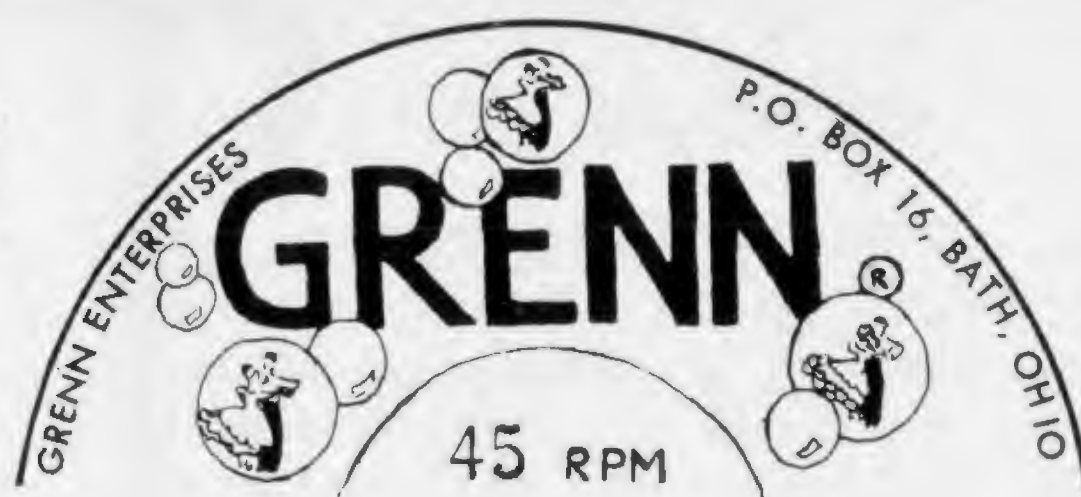
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—Otto Stave, Los Angeles, Calif.

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# LADIES on the SQUARE

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By Loretta McAvoy — Belvidere, Ill.

**L**IKE TO KNIT OR CROCHET? Here is a tip which will allow you to indulge in this hobby and at the same time accomplish something for your square dance hobby. Various items can be made to brighten the square dance wardrobe, not the least among them being bright knitted cords to use as ties on your ballerina slippers. An endless variety of colors in thread is available, so they can be made to match any outfit.

For these knitted-shoe-strings, I find that #20 Crochet Thread works best. The cord

#2 and bring to #3, then to #4. Now you are back to hook #1 and ready to knit.

Hold spool or device in left hand with the

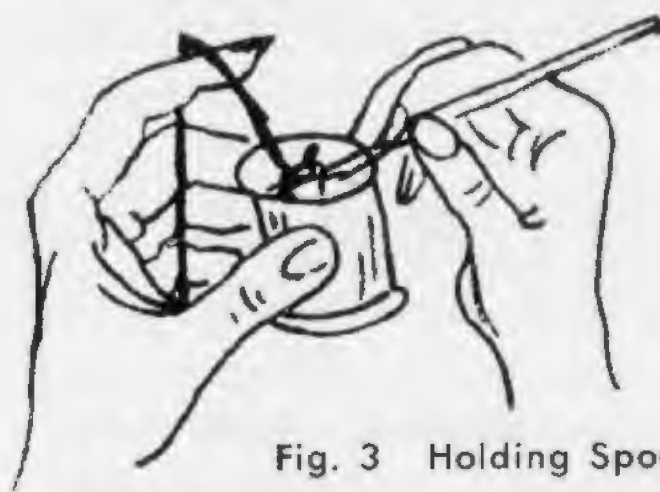


Fig. 3 Holding Spool and Knitter

thread and the knitter (a small-size knitting needle or #9 crochet hook) in right hand (Fig. 3). Pass the thread around the hooks from right to left. Insert needle from outside into loop around hook #1 and below the working thread (Fig. 4), pick up stitch or loop and slip it over the working thread, dropping it off the hook. Always take off stitches from the left side of hooks.

The knitted piece will gradually come thru the end of the spool. Continue to knit in this manner until you have reached the desired length of cord.

To bind off, hold spool with #1 in front of



Fig. 1 Numbering Nails

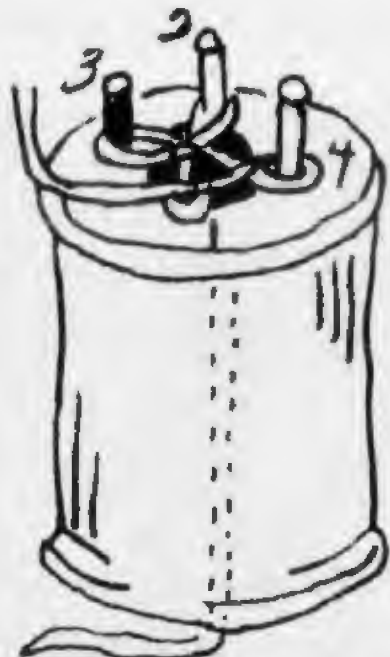


Fig. 2 How To Start

may be made on a small device obtainable in variety stores, or on an ordinary spool. Take a large size sewing spool and drive four nails equally spaced around the top. Let each nail protrude about  $\frac{1}{2}$ " above the spool. Number the nails from 1 to 4 so that 1 and 2 are opposite; 3 and 4 are opposite (Fig. 1). (*Not* like couples around the square!)

To start, pull the end of the thread thru the hole of the spool, leaving about a 4" length (Fig. 2). Pass the working end of the thread around hook (nail) #1, which should be directly in front of you. Loop thread around hook

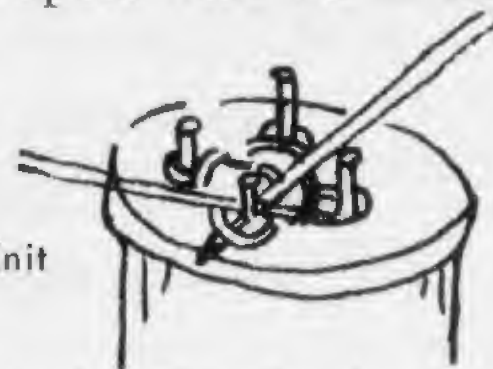


Fig. 4 How to Knit

you. Take the last stitch off its hook and place it on hook to the left of it. Now drop the bottom stitch over it. Repeat until one stitch remains. Cut thread, leaving a few inches and slip the last loop thru stitch, drawing it tight. For further decoration, add small tassels to the ends of cord in matching or contrasting color.



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About 20 couples are expected.

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AUG. STYLE





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SOME 30 YEARS AGO Van and Audrey Van Sickle met at a Recreation School in Hamilton, Ont., and have been engaged in adult recreation as a hobby ever since. At the present time they find their great enjoyment in round dancing.

In 1949 when the local Recreation Dept. was seeking leadership for square and couple dancing, the Vans' training led to their being sought to teach the first classes in the area. On moving to Toronto in 1953 they left the teaching field and enjoyed just dancing but their interest in round dancing increased to the point of stepping in when a need for teaching round dance basics was felt. Audrey does most of the instruction, with Van as a solid partner.

The Vans now have two groups for basic round dancing; one for intermediate dancers and one for experienced dancers. Something new for Toronto last year was their Summer Rounds, a class designed for those too busy to learn round dance basics during the winter months. This was so successful it is being repeated this year.

The need for guidance and inspiration was soon apparent to the Vans so, back in 1951 they attended their first institute. Since that time they've attended 13 institutes during their vacations.

In addition to their own clubs they are charter members of the Toronto and District Square Dance Association of which Audrey has been Secretary for 4 years. They were active in the planning and operation of the very successful Fifth Atlantic Square Dance Convention held in Toronto in 1959.

"When so much time, energy and thought  
(Please turn the page)

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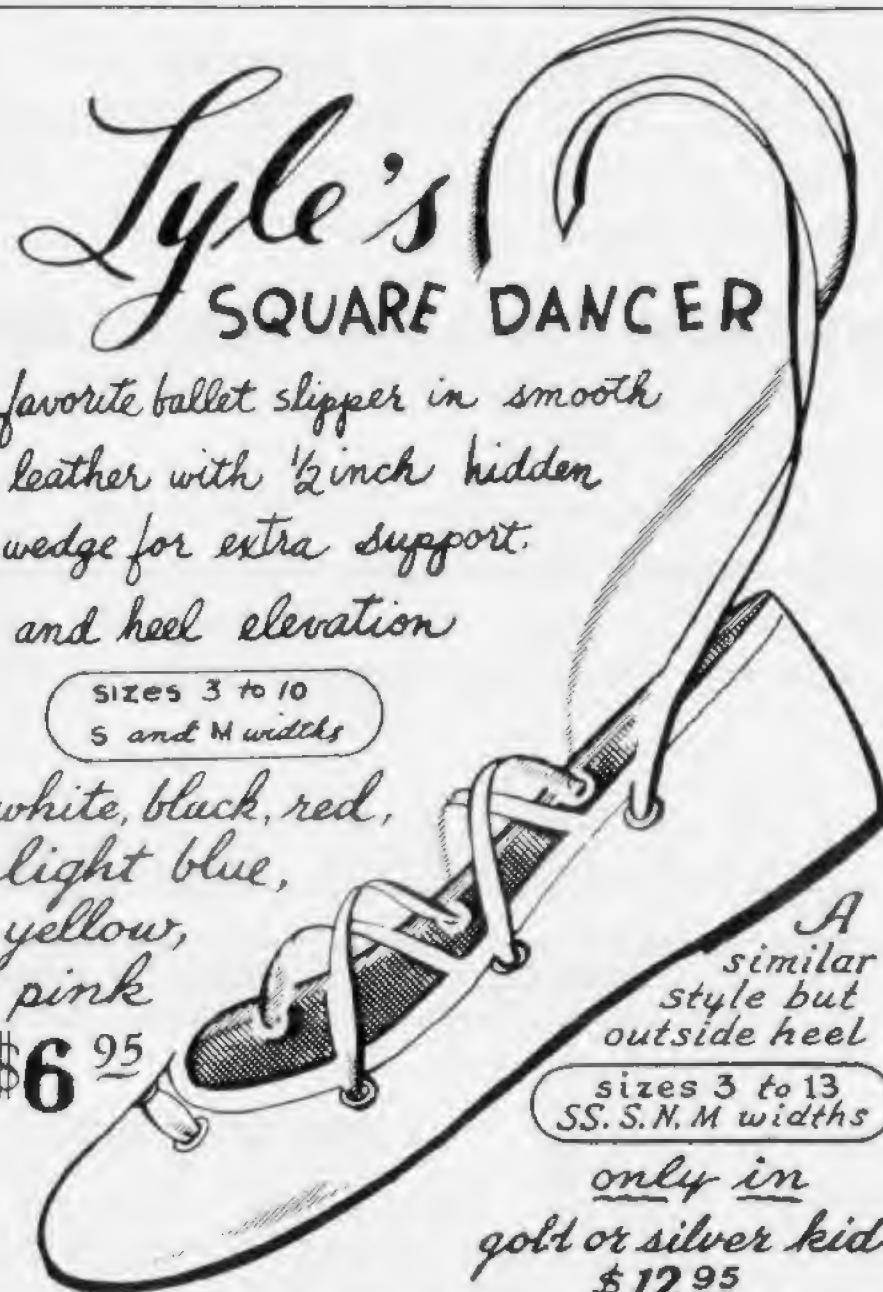
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#### GEMS FROM THE OTHER PUBLICATIONS

(Pat Pending in American Squares, Moline, Ill. — January 1960)

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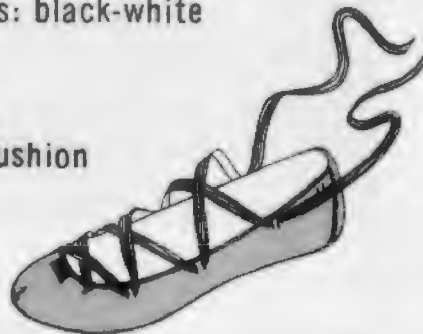
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SH 3161-SO GOOD-NIGHT-TWO-STEP

Written by Gordon Moss

Music by the Rising Sons

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pregnancy and subsequent weaning or when they become subjects of an obituary. These groups and the folks who patronize the refined open dances are the ones who keep this activity alive and on even keel."...

\* \* \*

(Back Row Boy in New England Caller, Norwell, Mass. — March 1960)

### "SATURDAY NIGHT TRAGEDY"

"With lissome grace and smiling face she tripped the light fantastic. But when she twirled and pretties swirled, result was rather

drastic! Those twinkling toes and frilly clothes were surely meant to 'send us.' But underneath, to my great grief, were four long white SUSPENDERS!"

\* \* \*

(Mable Moeur in Arizona Toe-Dust, Phoenix, Ariz. — October, 1959)

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It turns, skirts fly, your friends SWING HIGH,

Hello! Hello! Goodbye! Goodbye!"



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S.I.O. X2047—SOMEBODY STOLE MY GAL/YOU CALL EVERYBODY DARLING,  
Singing Call — Instrumentals (re-mastered on 45 rpm)



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S.I.O. X1047—HEY MA/LITTLE RED WAGON, singing calls by Arnie Kronenberger  
S.I.O. X2083—HEY MA/LITTLE RED WAGON, singing call instrumentals  
(Both of these are re-mastered on 45 rpm)





**(Hoedowns) Jackrabbit/The Ladies Fancy (Blue Star 1549) Key: F (Jackrabbit) and E (Ladies Fancy). Tempo: 130 (Jackrabbit) and 132 (Ladies Fancy).**

Don't be a stickler on certain keys when it comes to hoedowns. The F and the E in this instance may scare away some callers if they feel their only good hoedown key is (for example) Bb. The range on both of these is quite comfortable. On Jackrabbit the A melody is smooth and conservative, a bit reminiscent of some of the other Blue Star favorites. The B melody brings out the fiddle with a little more strength but offers no problem. There's a fine bass beat and a strong after beat. The flip side has a tune that hints occasionally of Eighth of January which is not uncommon with so many of the old standbys.

**(Singing Call) Dreamer's Holiday (Aqua 121, instrumental flip with calls by Phil Booker) Key: Bb, Tempo: 132.**

This one is well named. It's perhaps the most casual, quiet dance we've come across in a long time. In the first place we should mention that there is absolutely no melody in the instrumental side whatsoever. Thanks to an excellent vocal on the flip side by Phil, a caller with a good ear should have no trouble. The pattern and break combine into one figure which is repeated four times. As the dance is intended as a relaxing smoothy there are no tough spots but the pacing is good and comfortable.

**(Called Mixer) The Girl I Left Behind Me (Longhorn 204 with calls by Red Warrick)**

Because of the use of this song in our Americana section this month (Page 14) it seemed fitting to include mention of a current record featuring the melody. The dance is a very simple circle mixer (the only copy we have is with calls) and is an excellent drill for an allemande left, swing, promenade, arm turns and single file promenades. Red's calling on this is extremely clear and useable.

**(Singing Call—Hoedown) At Two To Two Today/Zippidy Hoedown — Fiddleless (J Bar L 4130 instrumental, with calls by Joe Lewis 4123) Key: (Two to Two) G, Zippidy-Fiddleless) G, Tempo: (Two to Two) 130, (Zippidy-Fiddleless) 130.**

Here are a pair of sure-fire hits with plenty of emphasis on the unusual. In the first place both instrumentals are outstanding. The melody of Two To Two is a bit reminiscent of Five-Foot-Two and is quite easy to catch. Fiddleless, which is just that, (an instrumental without a fiddle) is a very simple series of chords and although Joe set a dance to go with it a great many callers are going to find it a wonderful change-of-pace hoedown. A little on the old Stone Rag idea, it is loaded with stops that are well filled alternately by string bass and guitar. On the singing end of Two To Two Joe gives a relatively uncomplicated pattern a distinctive Gay '90s touch that is most pleasing.

#### TOP SELLERS

**C.O.D. (MacGregor 8535); I Don't Know Why (S.I.O. 2126); I Wonder Why (Blue Star 1545); Naughty Lady (Aqua 119-45); Nobody's Baby (Windsor 4182); Side By Side (Grenn 12024).**

#### NEW RELEASES

**FLIP—#R503 Silver Dollar/Little Grass Shack (rounds).**

**FOLKRAFT—#45-1325 Black Mountain Rag /Back Up and Push; #45-1326 Grey Eagle /Eighth of January; #45-1327 Boil the Cabbage/Tennessee Wagoner (hoedowns).**

**J BAR L—#3302 (Long Playing) After Party Favorites, with Joe Lewis.**

**SETS IN ORDER — X1120 Corner Line / Squaremurder, patter calling by Lee Helsel; #X1047 Hey Ma/Little Red Wagon, singing calls with Arnie Kronenberger; #2083 Hey Ma/Little Red Wagon (instrumentals); #X2047 Somebody Stole My Gal/You Call Everybody Darling (instrumentals); (These three records are re-masters on 45 r.p.m.)**

**SHAW—#164-45 Rickett's Hornpipe/166-45 Old Raccoon; #168-45 Come Under My Plaidie/ #170-45 Red's Reel (instrumentals).**

**SUNNY HILLS—#3161 Side By Side/Good-Night-Two-Step (rounds).**

**WINDSOR—#4183 Slaunch to Donegal, with Don and Marie Armstrong calling, flip is instrumental. #4659 Swinging the Blues / Anything Can Happen (rounds).**





## WE KNOW WE'RE TAKIN' A CHANCE

... when we release new records in the sultry month of August—but we've developed some brand new dances that are **TOO DOG-GONED GOOD TO HOLD BACK!**

Besides, these are dances that are as much fun for summer enjoyment as for any other time of the year. Your favorite record dealer has these new releases in stock **NOW**, so grab onto them quick—and be glad you did.

### **"S/L/A/U/N/C/H T/O D/O/N/E/G/A/L"**

This is just about the most delightful and *different* contra type line dance there ever was. It's done with any number of couples and, though active and interesting, is simple enough for everyone to do. Three callers contributed to the routine, Herbie Graudau, Ede Butlin and Don Armstrong. It's a "flip" record with **DON and MARIE ARMSTRONG** teaming up for the first time to call alternate choruses on one side, and with stimulating music in real 6/8 rhythm by the Armstrong Quadrilles on the other side. **CALLERS** . . . if you don't go for contras, we've also printed the calls for a fast moving, modern singing square dance by Rex Hudson on the instruction sheet. Here is a two-for-one record that will please everyone.

Ask for #4183, 45 r.p.m.

### **NEW ROUNDS OF UNUSUAL INTEREST**

#### **"SWINGIN' THE BLUES"**

Fascinating footwork and real swingin' music by the George Poole Ork make this a dance to tease and please. Gene and Ima Baylis of Miami composed the steps that promise to make this one of 1960's favorite two-steps.

Ask for #4659, 45 r.p.m.

#### **"ANYTHING CAN HAPPEN"**

With just a dash of mambo rhythm to add spice to an easy routine written by Vince and Marge Belgarbo of Chicago, this dance offers something entirely different and exciting in round dancing. Superb music by the George Poole Orchestra.

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If you feel the urge to write a round to some selection from the Windsor **BALLROOM** Series, please contact us **before** releasing the dance; it will be of mutual benefit to do so.







*"Quick! I'll push . . . you stuff!"*

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